"Stage Management in Theory and Practice," by David Belasco

THE NEW YORK

DRAMATIC MIRROR

FEBRUARY 8, 1911

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IN "MAGGIE PEPPER"

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SOME PROMINENT PLAYERS IN CURRENT ATTRACTIONS

THE DRAMATIC MIRROR COMPANY

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A Growing Influence

AN INFLUENCE that may not be ignored by the interests of the theatre, growing out of the change in public taste that has been noted as to the stage, is embodied in the Drama League movement, which has arrived at the distinction of a national convention in Chicago.

The Drama League of America now numbers more than 12,000 members, and has organizations in twenty-two States. This membership may not appear to be significant as a force based upon certain notions as to the theatre, but it must be remembered that the League is a young organization. That its growth has been rapid and will continue seems as certain as that the ideas which actuate it, if digested with reason and applied with discretion, will spread to its great increase.

It is but a short time ago that the first of these leagues was formed at Evanston, Ill., by a few women who confessed a love for the drama and a desire to encourage its better examples. The propaganda spread quickly, and with the result noted. It is now a movement which informs its members and through them their friends—and this means a steady accession of members—concerning new plays. The effort made is to educate the public to appreciate and demand the best drama and to avoid that which does not credit the stage or properly reflect life. A future aim of the founders of the League, it is said, is to awaken the public to the importance of the theatre as a social force and as to the educational value of dramatic effort if maintained on a high level of art and morals.

It is said that a majority of those who constitute the League are persons of higher ideals than the average. They are of those who read plays and discuss drama in social contacts with ethical ideas rather than the mere impulse for amusement. In Chicago it is reported that the influence of the members there resident has been noted at the box-office in the cases of several plays of the classes that the league favors.

At the Chicago convention of the League the attendance of several dramatists and actors was significant. This attendance may be divorced from any idea of selfishness, no doubt. These members of the profession believe in the purposes of the League.

One of those present, a New York librarian, spoke of the increased demand upon the libraries for dramatic literature. "The public is drama mad," he said. It is for those who provide the theatre to meet this "madness" and supply it rationally, and with a view to the future. If some of the statements made at the convention are true, this concern for the future should actuate management definitely. One speaker said:

> What is the reason the mercantile play should be esthetic? One reason is that the average playgoer lives only five years, according to an estimate. A shocking death rate, you say. And it is bad business also.
>
> The statement simply means that plays are so bad on the average that the regular theatregoer can't stand more than five years of them. It would be good business to prolong the life of the theatregoer by raising the level of plays so that he would not be driven away so soon.
>
> The drama must come out of the people. That does not mean that playwrights must pander to the people. People can be led upward as well as downward. We must have some authority, some standard of taste. This is especially necessary in a democracy. Constantly we are getting to the point when we demand that the people who speak to us shall really know something; we want experts.
>
> By the fatal theory of "mob psychology" some argue that it is impossible to elevate the dramatic taste of the public. Crowds can be managed in both ways, upward and downward. The artist plays upon the crowd as upon a great organ. If he is small and mercenary he gets small, ignoble results; if he is great and inspired he draws from the vast human organ wonderful music. Even now the common people and the leisure classes are reasonably safe in taste. It is the smug middle class, the people who are uncertain of themselves, who wait for the word of some one higher up, who are really responsible for the existing low appreciation of art.

THE MIRROR is ready to challenge the statement that the average playgoer wearies of the theatre and abandons it after five years, for there is no method of investigation now practiced that could lead to such information. But there is no doubt that a great body of intelligent persons go to the theatre only when they are assured that they shall witness a play that will legitimately engage them.

It really is impossible to elevate the mob, the expert above quoted to the contrary notwithstanding, for the mob grows by natural accretion as generations arise, at least as rapidly as does the thinking element of humanity that is as gradually lifted above it, though it is true that even the mob responds to the artistic while it does not seek art.

But those seriously concerned in theatre administration will consider this new movement, no doubt, and meet it as best they may. There is always something of the kind in theory, always has been, and always will be. This League, however, is original in the activities which relate to its theories and its desires. And it may succeed in raising the standard of public taste. If it does this, no class of persons, perhaps, concerned in the premises will be more thankful than earnest dramatists, earnest actors and earnest managers, of whom there is a greater number on duty than the average person imagines.

Advent of the Claque

IT IS TRULY PLEASING to hear the admission from most unprejudiced quarters that opera has reached a stage of representation in New York unsurpassed, if not unequaled, elsewhere.

But this desirable condition as to opera in this metropolis naturally has brought with it some things not so desirable, and among them is the claque.

The claqueur, perhaps, is not wholly unknown in some metropolitan theatres devoted to the drama. In the regular theatre, however, he is a creature quite different from the professional applauder, whose note and operations are more clearly defined in Paris than in any other capital. In those theatres where the claqueur manifests himself he is seen to be an amateur at the business. He commonly is an usher, whose palms resound like wooden clappers, and whose zeal is never tempered by discretion, or a deadhead whose appreciation of favors already enjoyed is colored by an effort directed to favors yet to come. Not that it is the general habit of the deadhead to applaud, for often this person is the sourest of dissenters, and at times surpasses in his discourtesy even the insurgent auditor who has paid for his seat and regrets the expenditure. Such would-be assistants to popularity defeat their own aims.

In Paris the organization of extrinsic demands upon the pockets of theatre patrons is complete and scientific, and the claqueur, though he gets his pay from the theatre or from artists, is an added imposition and infliction. But it is doubtful if the method which he represents will ever find permanent lodgment here.

It has been said that men who played upon the fears of HAMMERSTEIN'S singers at the Manhattan Opera House last year by threatening to hiss unless they were paid to applaud are now operating in every city in which opera of the first class is given. These men, it is also said, have an organization with headquarters in Paris, and purpose to control their "business" everywhere. They have willing clients among the singers, although most artists, it is to be hoped, turn a deaf ear to their solicitations. It is said that the chefs de claque, armed with letters purporting to be signed by well-known singers, allege that they have served these artists by providing "a certain rotundity of applause" where it would be most effective, and they offer their services to others at "modest rates."

There is but one way to deal with these promoters of fictitious approval. Managers should watch them closely and eject them from operatic premises whenever they make a noise.

The Usher

"WHO should be a critic?" asks a correspondent of The Usher. "Why," he asks, "do critics have such loathing for the play, and, may I say, express such contempt for the actor? No man has a right to be a critic who has not a deep love for the theatre, and a deep sympathy and liking for the actor. The incessant going to plays, whether in or out of the mood, requires the former, and if he hasn't the latter he cannot possibly judge broadly and sympathetically either of the play or the player.

"When critics pick out conscientious work, even in the smallest and least important bit, and refuse to accept in any capacity whatsoever some one who is merely 'an intimate friend of an intimate friend' of the manager, and who fails to make good, possibly criticism will begin to mean something. Maybe it won't be such an ordeal then to go to the play three nights a week in a New York season." And this correspondent thus goes on:

For, gentlemen of the press, a great deal of the blame for present conditions just now lies with you! You have not known good acting, so you have accepted near-acting and bad acting because you have not been able to discriminate. You have been misled by names, you have been misled by parts, you have "roasted," but you have not criticised. You have accepted what was bad for the simple reason that you did not know it was bad. And the result of not demanding the best is that you have been compelled to see so much bad acting, so much exploiting of "types," that you really are not to blame for loathing the theatre. You have been compelled, year after year, to see the same actors in the same line of parts, because once a man "makes good" in a certain line he never again gets a chance to do anything else, but is forced to play himself over and over. A suggestion: Why not join a Summer stock company annually and learn our end of the game, a smattering of it, anyway? You would find that a real knowledge of what an actor was doing, or trying to do, would add a zest to your work that it had never had before. You would also discover how much knowledge and gray matter it takes to be a really competent actor.

♠

The writer of the foregoing, it will be seen, is an actor.

His address to critics is not differential. It does not discriminate. It seems to assume that all who are in the places of critics on the press are lacking in a critic's ability—that all loathe the play and express contempt for the actor. There are good critics in the land. Yes, there are good critics in New York. But unhappily there are more who write of plays and players that have no notion of a critic's real function, and who lack the real critic's equipment.

Truly, no man has a right to criticise unless he possesses a deep love for the theatre and a deep sympathy and liking for the actor.

And yet there is something in the theory that plays inadequately put on and incompetently acted will in time weaken love for the theatre and sympathy with the actor. And, moreover, such work in time, if steadily witnessed, is apt to seriously affect the ability to judge good play representation when it happens.

♠

The editor of the Ohio *State Journal* in an editorial the other day recalled the time when, as a printer, he did some printing for Ada Isaacs Menken, who "flashed across Ohio" playing Mazeppa. Her receipts were so meagre that she paid the printer with a volume of her poems.

Not so meagre were her receipts in some cities. Her first week in Paris was said to have brought receipts of $60,000, and she created a sensation everywhere. She was by no means a great actress, and adopted the stage as many have done since as a vehicle for exploit rather than as an honest vocation.

She was originally a dancing girl in New Orleans, and her name before she commanded general attention was Ada McCord. Her stage note, such as it was, had chief association with the equestrian drama, Mazeppa. In this, very lightly clothed, she rode a bareback horse in accordance with the legend upon which the play was founded.

That she played other parts early in her career is evident. Ireland credits her with appearances at the old National Theatre, New York, as Widow Cheerly and as Emily Staples. This theatre at the same time—in 1859—knew such sterling players as Madame Ponisi, Mrs. W. G. Jones, George C. Boniface, Yankee Locke, and the Wallacks. In recording her, Ireland remarks: "And she has since played with unenviable success in all our principal cities and Europe."

In London Menken gave bewilderingly lavish breakfasts, dinners and suppers, and among her guests were Dickens, Swinburne, Charles Read, Fechter, George Sand, the Duke of Edinburgh, the Duke of Wellington, the Duke of Hamilton, Jenny Lind, Watts Phillips, Belle Boyd, and many less distinguished personages, yet of note. With the indorsement of Swinburne and Dickens, her verses were translated into a dozen European languages.

She was a unique figure of her period, and much of sentiment has been expended on the more admirable traits of her character.

♠

Fred Roberts, stage manager of The Firing Line company, sends to THE MIRROR the assignment of dressing rooms to that organisation when it played in Laurens, S. C.

Five members of the company—the women—were compelled to dress in the Mayor's office, and six others—the men—used the police station for the purpose, several of them being assigned to the main office and others—though they had committed no crime or misdemeanor—to various cells.

Evidently there is no theatre in town, or the theatre, if there is one, had no dressing rooms. At any rate, Mr. Roberts does not say whether the play was given at the Mayor's office, the police station, or in the open air.

♠

One of the critics among many who wrote appreciatively of Percival Pollard's review of literature, "Their Day in Court," referred to the authority with which Mr. Pollard briefly talked of the modern Germans, Wedekind, Bierbaum, and their fellows, and suggested that the author could produce a delightful volume on the subject.

This has come true, for J. W. Luce and company, of Boston, are issuing a volume by Mr. Pollard entitled "Masks and Minstrels of New Germany."

The volume has chapters on Bahr, Wedekind, Schnitzler, and several other of the lesser-known German dramatists of the day, and no doubt will prove to be a valuable addition to English information on the subject.

Mr. Pollard is one of the most incisive and informing of American writers on modern literature, and his knowledge of drama is also comprehensive.

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A sale of paintings in New York last week brought to mind the fact that the late Joseph Jefferson was a painter as well as a player.

Several of Mr. Jefferson's efforts with the brush were highly esteemed by connoisseurs, but a number of his minor works at this sale brought minor prices.

One, entitled "Washington, N. H.," sold for $85; and others, entitled "The Brook," "Moonrise," and "A Cataract," brought $21, $35, and $45, respectively.

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Errors of judgment are common in all walks of life and with persons of all vocations. And the actor has many to his discredit.

The death of Barton Hill recalls an incident of his management of the California Theatre, San Francisco.

When the play of Chesney Wold, a dramatisation of Dickens' "Bleak House," had its first production at this theatre, Madame Janauschek appeared in the familiar dual character of Lady Dedlock and Hortense.

Jennie Lee was soubrette of the theatre, and being cast for the role of Joe, she refused it. It was Mr. Hill's dictum that she should either play the part or leave the theatre.

Influence was brought to bear in the actress' favor, but all in vain. Hill declared that she should play the part, as she was adapted to it. She played it against her will.

For many years thereafter Jennie Lee played the same role in this drama in England and Scotland. In fact, she made fame and fortune in the part.

PERSONAL

Bangs, N. Y.

PEABODY.—Another playwright, Josephine Preston Peabody, author of The Piper, has entered the list of younger American playmakers, and like so many others of the younger set she hails from the shades (so long called class'c but now better termed dramatic) of Harvard University. With the late William Vaughan Moody, Percy Mackaye, Jules Eckert Goodman, and Edward Sheldon extending the fame of Harvard's dramatic interest, and Rida Johnson Young, Beulah Marie Dix, Josephine Preston Peabody, and Florence Fisher, whose first play, The End of the Bridge, was recently accepted for production by John Craig, upholding the rival dignity of Harvard's pet target, Radcliffe, one can venture the opinion that Cambridge must be heavy with dramatic atmosphere. Miss Peabody is a New Yorker by birth but quite Bostonian in training, for since her graduation from Radcliffe she has become the wife of Professor Lionel Marks, of Harvard University, and has resided in Cambridge. She is greatly pleased with the production of her poetical play at the New Theatre, but gives all credit for its acceptance by that theatre to the favor with which it was received on the other side.

BECK.—Martin Beck, the well-known vaudeville manager, has been elected successor of the late C. E. Kohl as president of the Western Vaudeville Managers' Association. Mr. Beck is also a member of the Kohl and Castle Company, being vice-president of that firm, which operates the principal theatres of the Middle West. He sailed Feb. 1 on the *Mauretania* for Europe, where he will visit the London and Continental music halls in search of material.

DUNLAP.—Adeline Dunlap, the Madame X of Henry Savage's second company, is creating a favorable impression on the road. The role is quite different from those in which Miss Dunlap has previously appeared. It will be recalled that she succeeded Amy Ricard as the athletic girl in The College Widow several seasons ago and went to London in the same role. At the Nazimova early this season she appeared in Miss Patsy, in which she and Gertrude Quinlan, the star of the piece, took all the honors. Now as the moral and physical wreck in Madame X, Miss Dunlap is portraying a type which is a decided contrast to her athletic girl. Indeed, it is impossible to think of two more different types.

RATCLIFFE.—Once more E. J. Ratcliffe is Mrs. Leslie Carter's leading man. He was with Mrs. Carter last year in Vasta Herne, but left the company. Mr. Ratcliffe succeeds Robert Warwick, who has entered the musical comedy field in W. A. Brady's production of The Balkan Princess. Mr. Ratcliffe is a good actor who did excellent work in Vasta Herne, and whose past performances assure road recognition.

MCCOY.—Bessie McCoy, the dancer-star of The Echo, has been ill with a severe cold which compelled her to absent herself unwillingly from the cast of her play for a few days. While playing in Rochester last Wednesday Miss McCoy collapsed on the stage of the Lyceum Theatre during the matinee. She continued with the performance, however, and insisted on appearing at night. She went through the evening performance but fainted at the finish. An understudy then continued the role for the rest of the week. Miss McCoy has returned to the cast, which has already suffered the loss of Mrs. Yeamans through illness. Mrs. Yeamans, by the way, is much improved.

CONOR.—Marriage A la Carte came near losing its principal comedian, Harry Conor, through accident, Jan. 29. Mr. Conor was returning to his home after dining at his club, and had just stepped off the car when he was struck by an automobile. He was picked up unconscious but was able to appear in his role the following night, Monday, Jan. 30.

STAGE MANAGEMENT IN THEORY AND PRACTICE

By DAVID BELASCO

STAGE MANAGEMENT may be defined as the art of producing illusions. While this definition cannot boast academic accuracy and completeness, it offsets these defects with brevity and practicality; it gives a pier from which one may embark upon discussion.

Few people will be disposed to question the classification of stage management as an art, even while they are mentally crediting to it the assistance of science. All the professions which give man's handiwork to the world combine the services of art and science, be it bridge building or the composition of music. Science is sometimes regarded as the body of laws by which works of art are produced, but behind this distinction is a more fundamental differentiation; science concerns itself with truth and art with beauty. For this reason, although stage management attempts to be truthful in detail, it is primarily an art. No matter how squalid the slum or how wild the miner's cabin on the stage, you do not count it an exhibition of good management unless it be colored with picturesqueness or some other pleasing quality. After all, the arts have but one excuse for existence—to give pleasure—and the kinship of stage management to the rest of the arts is proved by the fact that when a scene does not please spectators, it vanishes quickly into oblivion.

Now, it is not to be expected that what pleases one man's fancy should invariably commend itself to other men. One producer does not imagine a scene as does the next producer down the street. It would be possible for tastes to diverge so widely that one manager might consider his brother's materialization of his ideas absolutely inartistic. In fact, such cases have happened. Each imagination expresses itself in the scene it creates, and there again stage management proclaims itself an art. It is sometimes interesting to note how one artist uses blue light or blue costumes continually and almost unconsciously, where another would choose to vary the effect with violet or lavender. Personality accounts for the infinite variety of illusions produced.

The sort of illusions that a stage-manager may legitimately strive for, should be specified. Of course, in an elastic interpretation of the term, a spiritualistic fakir may be considered a stage-manager, for he certainly contrives hallucinations that in their convincing completeness are a credit to the profession. Most of us, however, are willing to restrict the membership of the guild, even at the expense of subtracting this glory.

The diligent manager desires to achieve an illusion appropriate to the play upon which he is toiling. It cannot be said that he attempts always to produce pictures of real life, for all sorts of fantastic dramas like The Blue Bird and Peter Pan annually contradict this statement. Always his aim is to create an animated scene which shall be consistent with the theme of the play. Supposing one could visit the Land of Memory, how ought such a realm to look? There is the manager's problem—not how to achieve *an* effect, but how to achieve *the* effect.

In The Return of Peter Grimm, the spiritualistic play which David Warfield is appearing in this season, Peter Grimm, the gentle, genial old horticulturist dies at the end of the first act. As originally written and played, this death scene has some of the terrible tragedy and gloom of the death of King Lear. In Mr. Warfield's hands, the effect was tremendous. Since, however, the spirit which returns bears the same lovable traits of the kindly florist, such a depressing end to Peter Grimm's life would have

DAVID BELASCO

marred irretrievably the portrait that the spectators ought to have in their minds' eyes. Consequently, it became not merely an option but an absolute necessity to devise some other details which would sodden but not harrow. To let him die off stage, in the Greek fashion, would have weakened the illusion more than was desirable. Finally the happy medium presented itself: Peter Grimm dies on the stage, but almost entirely out of the spectators' range of vision. As he sits hidden from view in his big chair, his gray head nods forward, his arm drops at his side and his pipe falls from his fingers upon the hearth. The spectators understand even before the young people spring to his aid.

The effect of proposed scenes, situations and speeches cannot be foretold with certainty. Even though practice must teach the dullest man the tactics for ordinary campaigns, experienced managers sometimes fool themselves. An amusing example of this occurred in Is Matrimony a Failure? The first two acts of this play were written with such rollicking humor that it seemed wise to inject a grain of pathos before the second curtain to give the audience a relaxation in the region of the funny bone. Consequently, after these various husbands have discovered that they were never legally married and have one by one deserted their tyrannous wives, the elderly woman who was really married and who was celebrating her silver anniversary, sat soberly down on the porch beside her husband, put her head on his shoulder and murmured, "And this is my wedding day," while her bereaved daughter in the house played on a discordant piano, "How Can I Leave These?"

Those who had seen this denouement grow at rehearsals, understood its import and considered it quite a masterly bit of pathos. But we reckoned without the host—a sophisticated but an intelligent host at an Atlantic City premiere. The audience laughed as hilariously as heart could wish through two acts. The little fat wife shrieked after her husband, "Come back, Jasper, come back!" and then in the quiet twilight, the old lady sadly said, "And this was my wedding day." Instantly the audience broke into uncontrollable mirth, quite confounding the mystified actors.

A simple explanation of this unexpected turn was not far to seek. The audience had laughed so much that it continued automatically to laugh at what superficially resembled a line of irony. As the situation was intrinsically pathetic and could not bear the inspection of a little thought, it had to be eliminated and the curtain ever after fell on the departing Jasper. Contrasts, useful as they are in obtaining emphasis, cannot be sprung indiscriminately without sufficient preparation.

Accident, invaluable as a steady assistant, may sometimes throw in the manager's way stray bits of information that put to blush the most studied formulæ. As safety matches are said to have been invented by accident, one need feel no compunction in admitting chance to its share of whatever credit it may claim. In The Darling of the Gods, for instance, the River of Souls seemed to present insurmountable difficulties. Months of experiment and labor and over $6,000 worth of electrical apparatus had resulted only in a most unsatisfactory corporeal effect, where the spirits of the Geisha girls should be floating down the lazy current. The opening of the drama was even postponed in the hope of improving the river. All day and all night before the date finally selected, the rehearsal went on without a pause. Miss Bates and the Geisha girls fell asleep between their scenes, huddled in the cold boxes. Finally at five o'clock in the morning, feeling that further struggle was useless, I gave the order to strike the scene.

The men hastened to obey. Suddenly, as a carpenter was crossing the rear of the stage behind a falling drop, I saw his shadow reflected eight times in the gauze draperies swaying from the ceiling. Here was the very effect which all our complicated machines had failed to give, a device so simple that it took one's breath away. It required but an instant to call a halt, to waken the Geisha girls and to start again. Eight girls filed slowly across the stage, each figure multiplied eight times. In twenty minutes was completed the scene which caused the most comment of all in the drama. The most remarkable item about the River of Souls was its expense—sixty-four dollars, against a previous outlay of six thousand.

Such chance discoveries are as apt to come too late as too soon. In that case, the manager can only treasure them up for future needs.

Realists and idealists will find stage management as fine a battle ground as is any of the other arts. Because a man's sensibility has been irritated by mountains that sway and trees that waver and walls that flutter, he may be inclined to scoff at these disappointing objects and to array himself among the impressionists. He would drape a stage all in blue purple to suggest an interior, or he would have vague horizontal bands that blend into each other to represent distant mountain ranges. Everything should be arranged, like a Turner picture, with an eye to its power of suggestion.

After all, what else but suggestion guides the ambitious realist? Hundreds of trivial details are lost upon the spectators. In Nobody's Widow, Roxana Clayton's bedroom is furnished with a bed, the coverlet turned down, ready for her. Beneath it are slippers, and close at hand

(*Continued on page* 10.)

THE MATINEE GIRL

ERNST POSSART resembles Sarah Bernhardt. Incredible? So it would seem if you remember that he is a Teuton and she a Gaul. But to have seen them is to admit the strange resemblance of the world artists who are of the same age, each sixty-eight and each with a half century of achievement as shining record of more than fifty years of dramatic achievement, and each paying a last visit to America.

It is not apparent when the great German makes his entrance upon the stage in any of his roles, least of all when he enters the living room of the bankrupt in the drama, A Bankruptcy. But it is challengingly evident as soon as he begins to speak.

Seated at the table with his prospective victim cowering before the attorney into which Herr Possart has converted himself—transformed himself as wholly as does the French genius who says: "When I go to the theatre I leave Bernhardt at home"—his line part in a smile as radiant and illuminative as hers, a smile that might replace Bernhardt's own, and no one in the audience would know of the exchange.

His hands, the most beautiful of men's hands, are like hers, broad of palm, but tapering to exquisitely delicate finger points, and eloquent even when quiet. Leaning at the angle of gracious attention, his inclination of the body is like hers. He has her superb poise in repose. He, smaller, shorter of stature than those about him, like her dominates, seems to fill the stage, flinging the other figures into the region of inconsiderable shadows. Both listen eloquently; both have expressive backs. Both in the fine frenzy of dramatic creation seem ageless. Both have the gift of faultless diction. My German neighbors at a farewell Possart matinee told me that the Possart diction is perfection. The German and the Frenchwoman have rich, mellow voices, with heart notes scattered abundantly through them.

Possart, German audiences say to you, is of the old school, and that very soon there will come to us a German who represents the new and natural school. Possart seemed to me to be of the eternal school.

His acting is a triumph of simplicity. I had gone to hear declamation. I stayed to hear conversation like that about the breakfast table on a Monday morning. His methods are eternal because they seek and reach the depths of the heart, no matter what the tongue.

Two impressions possessed me as I sat enjoying The Boss on his first profane matinee in New York. One was that if Holbrook Blinn had never played Napoleon he ought. Never was man physically built more on the pattern of the greatest egotist and greatest military stage-manager.

The other was deep enjoyment of the union of youth, beauty, and intellectual strength in Emily Stevens. Miss Stevens doesn't play youth. She is youth. The fascinating, evanescent fragrance of it comes from her to us across the footlights. She has a pliant young figure, electric young hair, youthful skin, and eyes that hold the inquiry and challenge of youth. But in her strongly silhouetted features there is infallible index of firmness, of resolution, of a granitic purpose. And all this is overlaid with beauty of an individual type. She is a picture woman weighted with brain.

Every season I make my pilgrimage to whatever theatre Chauncey Olcott is making musical with his Irish ballads. I enjoy the songs and the audiences who enjoy the songs. They are large audiences. Last week the old Academy of Music was crowded as I hadn't seen it crowded for five years. The audience was chiefly of women of expansive persons and expansive smiles. Some of them closed their eyes in ecstacy when he sang "I Love the Name of Mary," and "Macushla." Mr. Olcott has the gift of making every one in the audience believe he is singing his songs to her, a flattering sensation which delights every petticoated one of us.

He has a dear, hugable stage mother this year, Mary Johnstone, a creature of a multitude of white muslin ruffles and delicious brogue, who gives you that homey feeling about the heart that we almost forget in our far roamings from the fireside.

Before me is record that bereavement has fallen heavily upon two members of the profession. Succeeding to the title-role of Mother, Mary Shaw had played it but a week when there came news of her father's death. Miss Shaw hastened to the old home at Boston for the performance of her last filial duty, returning to the cast a week later.

"Work is all, now," says Katherine Barry, who since she played in The Gay Life has been appearing in vaudeville in the sketch, Dinkelspiel's Christmas. "Since leaving the East I lost my lovely young sister and could not get to her bedside. She was my mother-child, chum, adviser, all. Her love was my 'Melody divine.' Her care was my lifework."

AT "THE WICKIUP"

The Little Misses Royle and the Royle retinue. Mrs. Royle is partly hidden by William colored)

Concern is being expressed along the Rialto at the serious illness of Mrs. Emily Chamberlain. Mrs. Chamberlain is the widow of the late John Chamberlain, genius at hotel keeping and building, to whose endeavor the Chamberlain Hotel, at the meeting point of the North and South, Old Point Comfort, stands a monument. But before she became Mrs. Chamberlain they who toasted beauty on both sides of the Atlantic knew her as "the beautiful Emily Jordan." Latterly she has received another, reflected title—"the mother of Ione Chamberlain and Olive Harper."

Christie McDonald played thirty parts in the twelve years since she has been on the stage, to prepare her for starhood.

"Every part has helped me to play the other parts," she said. "George Marion gives good advice: 'Play everything, so that you can play anything. Play! Play! Play!'"

Down in the big-hearted, wide-acred Southwest they speak of Arthur Pryor in the same way they talk of Maclyn Arbuckle, with a deep chest tone—the "these are mine people" tone. A kind-eyed, overnight millionaire of Oklahoma City asked me at a matinee whether I knew the present whereabouts of the young blond bandmaster, and said that the most gratifying chance of his life had been that which enabled him to get for the tow-headed little chap who had run away from St. Joseph, Mo., his first "job." It was as a baker's apprentice at Guthrie, Okla.

"THE WICKIUP"

Mrs. Edwin Milton Royle (Selena Fetter) and the children, home after a tramp in the woods.

"Ned" Royle, we who know him best like to call the chief 'Injun of The Wickiup which is in the fearful chaos of totem pole decorating at Darien, Conn. Some formalist insists upon addressing letters to him as Mr. Edwin Milton Royle, but the long title does not seem befitting, for the author of The Squaw Man is of the type of eternal boys. He dropped into the Players' last week just long enough to announce that he would sow the south pasture to clover next month, and to say, "Friends are of two classes, those who seem to obey Woolsey's injunction to Cromwell, 'Still in thy right hand carry gentle peace,' and those who do not." To the first are extended the peace pipe and wigwam fires of the twenty-room Wickiup.

Blackie is dead. Blackie was, like Henry Miller's Twister, a gentleman, though a dog. He imbibed from his owner the spirit of entertainment. He had absorbed the etiquette of the drawing room, perhaps from much travel, for Blackie had traveled much abroad, and he had witnessed large and brilliant assemblages of smart folk at his mistress' Paris home in the Faubourg St. Honore, near the palace of the President of France. In fact, it is told of him that Blackie turned churlish once through some troubles, the nature of which he did not impart to a curious world, nipped the heels of the French President on the day of one of the glittering receptions in the palace. But I refuse to believe that of Blackie.

For Blackie and I were friends. We understood each other from the moment that I called on Miss Annie Held, away back in the times nearly contemporary with the milk-bath days and nights, and the many-eyed French poodle, having walked about me and surveyed me from several angles, waddled out of the drawing room at the oldest of the three Martins and came forth from Miss Held's bedchamber carrying her red satin slipper which he laid in tribute at my feet. We met in several lands and many moods after that, but we were always friends. Blackie maintained his standards of life as a black French poodle, to the last. His black curled tufts were sprinkled with gray. Rheumatism had crippled the left front ankle where he wore his resplendent emerald bracelet. His eyes lost a little of their merriment, but they were never less than bright. He defied old age as an aged boulevardier, with a smile. He died full of years and was followed by tears.

Another canine entertainer, a little yellow case of amiable hysteria, Jeff, companion of Grace Livingstone Furniss, the playwright, has passed from this plane of dogdom. His passing, too, was mourned.

Zelda Sears says her stage-manager ends all her tempests in teapots by telling her the door story.

"There were two little children who were very poor. They and their mother slept in a small, bare room with two doors. One of these doors led to the yard, the other to the kitchen. One night it was fearfully cold, and though the mother and the children huddled as close together as they could they shivered and their teeth chattered. They heaped all their clothes on the bed, even the last strip of carpet. And still they shivered. Then the mother got up and took the door to the kitchen off its hinges and laid it on the bed.

"'Mamma,' said one of the children, 'aren't you sorry for the other poor little children who have no door to cover them?'"

Hal Reid, author of many melodramas and To Serve the Cross, has come recently into his proudest possession. It is an autographed copy of Cardinal Gibbons' photograph, sent him after the great and affable churchman read and set the seal of his hearty approval upon Mr. Reid's latest play.

Mary Shaw, in a breathless letter, characterizes thus a spin around the one-night stands and a damp succeeding Sabbath:

"I throw this life line to you from a bunch of municipalities from the murk of which Oil City, Sharon, and Newcastle stand out. A wet Sunday in Erie! Need I say more?" THE MATINEE GIRL.

PLAYS OF THE WEEK

Garrick—Our World

Drama in four acts, by Walter Hackett. Produced on Feb. 6, by Frank McKee.

Hope Sommers ..... Doris Keane
Mrs. Constance Sommers ..... Amelia Gardner
Herbert Morley ..... Malcolm Duncan
Dr. John Morley ..... Campbell Gollan
Black ..... Alice Putnam
Parsons ..... Olive Murray
Hutchins ..... Herbert Budd
Arthur Railton ..... Vincent Serrano

If Our World really were as bad as Walter Hackett reports, one would be inclined to ask, what's the use of anything? Consequently the unequivocal failure of the play mitigates the irritation one might feel at such a malign representation, and stirs one's compassion upon writing the epitaph. At least Mr. Hackett has ideas—an encouraging sign of the times—although he also appeared to have grappled with another angel when he tried to subdue them for dramatic purposes. The ideas proved rather intractable to his persuasion.

The main idea is that heredity can be downed only by love. Hope Sommers was the girl suspected of a tainted heredity, of which she knew nothing because her mother had never disclosed that chapter. Dr. Morley, however, knowing Mrs. Sommers of old, wisely decided to test Hope before giving his consent to Hope's engagement to his son, Herbert. So Hope and her mother left the pastoral village of Stamford, Connecticut, and Hope had her chance to flirt with Our World in New York. Upon being suspected of worse things than flirtation, she deserted her mother to return to Arthur Railton, who was one of the shadows in Mrs. Sommer's past. Rescued by prompt action on her mother's part, Hope perceived her narrow escape, and, fortified by knowledge and love, allowed herself to be persuaded into resuming earlier relations with Herbert.

Obviously, such a plot offers situations at once striking and effective. Mr. Hackett has devised a number of situations without clothing them in simple, natural and modest raiment. In the first act, the meeting of Dr. Morley and Mrs. Sommers and the following scenes are well constructed. In the second act, Hope's deception is contrived with skill, and her return intoxicated permits a theatric exhibition of considerable color. The appearance of Hope and her mother in Railton's room leads to a fitting climax.

Characters usually rejoice in sane motivation, but one fundamental error was worked into the fabric. No mother would ever have treated a daughter as Mrs. Sommers treated Hope; so plainly antagonistic an accusation could never have fallen from a mother's lips even when her daughter had taken too much wine. The speech following Hope's flight was suicidal; the audience didn't need to be told that the girl had gone—they had heard the door slam. Moreover, a mother would not have returned to gasp out a soliloquy; she would have started down the stairs after the girl. Such conventions hardly seem credible.

Following the uneven level of the dramatic skill exhibited in the structure, the members of the cast rose and fell on the tide. It is rather sad to record that Doris Keane did her best bit in the inebriated episode, where she accomplished the difficult task of rousing pity without repugnance. Most of the first act was quite outside her circle, and the denouement needed a stronger, a more placid, a less electric personality.

The first act, on the contrary, gave Amelia Gardner her best opportunities, although she coped bravely with act three. Apparently, through the rest of the play, she felt the futility of her role.

Among the men, Malcolm Duncan portrayed a youthful, whole hearted and extremely likable hero. What the dramatist left to him, he did intelligently and pleasingly. Campbell Gollan was consistently impossible. Vincent Serrano's labor, while frequently remarkable in various details, did not result in a total of unusual merit; at least, it was not negligible.

The smaller roles were all filled well. Olive Murray's work was direct and effective, Alice Putnam was good, and Herbert Budd got a hearty laugh.

Despite numerous excellencies, Our World will not roll long on its orbit.

New Theatre—The Blue Bird.

Play in twelve scenes by Maurice Maeterlinck. Translated by Alexander Teixeira De Mattos. Revived, with two new scenes, Feb. 6, by the New Theatre.

Mummy Tyl ..... Ethel Brandon
Daddy Tyl ..... Lee Baker
Tyltyl ..... Gladys Hulette
Mytyl ..... Claribel Campbell
The Fairy Berylune ..... Helen Reimer
Bread ..... William McVay
Fire ..... Pedro De Cordoba
Tylo, the Dog ..... Jacob Wendell, Jr.
Tylette, the Cat ..... Cecil Yapp
Water ..... Gwendolyn Valentine
Milk ..... Lewise Seymour
Sugar ..... Stewart Baird
Light ..... Edith Wynne Matthison
Granny Tyl ..... Harriet Otis Dellenbaugh
Gaffer Tyl ..... E. M. Holland
Night ..... Thais Lawton
Cold-in-the-Head ..... Berta Donn
The Boy Lover ..... Dorothy Davis
The Girl Lover ..... Claiborne Foster
The Blue Child ..... Ursula St. George
The Unborn Tyl ..... Emmett Hampton
The Hero Child ..... Helen Wardwell
Time ..... Ben Johnson
Luxury of Being Rich ..... John Sutherland
Happiness of Being Well ..... Olive Wyndham
The Joy of Understanding ..... Elsie Herndon Kearns
The Joy of Maternal Love ..... Ethel Brandon
Neighbor Berlingot ..... Helen Reimer
Neighbor Berlingot's Little Daughter ..... Jeannette Dix

The interest in the revival of The Blue Bird lay in the two new scenes, the Palace of the Luxuries and the Land of the Happinesses, and the new members of the cast. The original production in America was made at the New Theatre Oct. 1, 1910.

The first view of the Palace of the Luxuries displayed a banquet table laden heavily with eatables and drinkables, around which the various members of the Luxury family, including the Luxury of Being Rich, the Luxury of Satisfied Vanity, and the Luxury of Fat Laughter sat gorging themselves. They invited the children, Tyltyl and Mytyl, to partake of their sumptuous repast, but, warned by Light, they declined. As the Luxury brothers grew insistent Tyltyl turned his magic diamond, and at once their miserable souls were laid bare and they slink off to the Cave of Miseries. Then the scene was transformed into a lasting Hall of Happiness into which danced all the real Happiness, among them Being Well, Innocent Thoughts, Sunny Hours, Spring and Mother Love, an idealized Mummy Tyl.

The new scenes filled in very gracefully. Their poetical value was not so great, but the symbolism was more evident than in the other scenes. The decorations and the costumes were luxuriousness itself. The different roles were admirably played by young men whose names were not programmed. The little fellow who romped through the part of the Luxury of Being Naughty thoroughly enjoyed his own antics and delighted everybody else with them.

The regular members of the New Theatre company who were not in the original Blue Bird company were Edith Wynne Matthison, Thais Lawton, Mrs. Harriet Otis Dellenbaugh, Helen Reimer, Ben Johnson, Lee Baker, William McVay, Stewart Baird, and E. M. Holland. Miss Matthison was a very beautiful Light. Her lines were rendered to bring out their poetry and her voice revelled in its sweetness. Miss Lawton brought much sympathy into the role of Night. She was very good. Mrs. Dellenbaugh and Mr. Holland were so well cast that a child was heard to remark, "They are just like a grandma and a grandpa." Ben Johnson was unnecessarily harsh. Time must be firm, but there is no reason why he must be gruff. Stewart Baird was too sickishly sweet, even for Sugar. William McVay's make-up was almost disagreeable. Lee Baker was satisfactory and Helen Reimer as Fairy Berylune was capital. Claribel Campbell, who, according to the programme, has succeeded Irene Brown as Mytyl, followed along the lines laid down by the little Miss Brown. But for the programme one would not have suspected the change. The Dog and Cat, two of the best worked out characterizations in the entire play, Mummy Tyl, and Water were in the original capable hands.

Broadway—The Henpecks.

Musical panorama in six pictures, words by Glen MacDonough, music by A. Baldwin Sloane, lyrics by E. Ray Goetz. Produced by Lew Fields on Feb. 4.

Silas ..... Sam Watson
Henoria Peck ..... Gertrude Quinlan
Henrietta Peck ..... Lillian Lee
Hiram ..... Joseph Kane
Dr. I. Stall ..... Bert Leslie
Henderson Peck ..... Stephen Maley
Verbena Peck ..... Edith Frost
Zowie ..... Vernon Castle
Panay Marshmallow ..... Lillian Rice
Weenie Wistaria ..... Angie Weimers
Henry Peck ..... Lew Fields
Rufe ..... Frank Whitman
Henolia Peck ..... Ethel Johnson
Ayer Castle ..... Lawrance Wheat
Henella Peck ..... Blossom Seeley
Montgomery Muggs ..... Fred Roberts
Launcelot Gaggs ..... Harry Pond
Ravioli ..... Joseph Kaso
Mrs. Murgatoyd ..... Nan Brennan
Major Manley ..... Hazel Allen
Ermengarde ..... Dolly Filley
Casey Johes ..... Virgil Bennett
Mlle. Twinkle Toes ..... Rosie King

White, N. Y.

FRANCES REEVE

The Henpecks is as amazing as the Hippodrome—and as tiresome before it is finished. The things that happen are simply incredible, and leave the audience exhausted by their very abundance. After the pruning knife has been liberally applied the remainder will constitute as popular a vaudeville bill as the city affords.

The narrative relates the incidents of the trip to New York taken by the Peck family of Cranberry Cove. Henry Peck went to escape his wife's tempest. She followed to find him. Their son Henderson and his bride Verbena went to live in the city, he being a chauffeur. Henoria, the eldest daughter, pursued Zowie, the monarch of mystery. Henolia, the second daughter, eloped with Ayer Castle, a real estate promoter, and Henella, the third daughter, had enlisted as a chorus girl.

On this is loaded too much comedy, too much seriousness, and too much scenery. The audience which shrieked with laughter at sunrise on the farm and at the absurd barber shop episodes, was too spent to indulge in a smile at the mock heroic speeches in the closing scene. Dr. Stall's song should be dragged out by the roots. In both acts the second scenes might be lifted, even at the expense of losing one hilariously funny episode at the lunch counter.

The comedy, which as a rule is really funny, although frequently of the slap-stick variety, is mostly intrusted to Lew Fields, Vernon Castle, and Gertrude Quinlan. Mr. Fields, still the German comedian, would be more in the picture if he would cultivate a Cape Cod twang; but even that is unnecessary to make him laughable. Vernon Castle's airy flights around Cranberry Cove and Times Square were in the most harmless style of comedy—and equally funny. Gertrude Quinlan, besides some clever acting in ridiculous roles, performed with a spontaneous spirit that comediennes often lack.

In the eighteen musical numbers there are numerous melodies that will take rank in the popular repertoire, such as: "It's the Skirt," "Little Italy," "White Light Alley," and "June." The orchestration is unusually vigorous and picturesque, although several songs are built after conventional models so closely as to recall past favorites. Ethel Johnson was in particularly good voice, showing flexibility, purity, and precision. Lawrence Wheat did his best singing in "White Light Alley." Blossom Seeley, to whom the romping numbers were allotted, made the most of them. She was enthusiastically encored, although it cannot be said that her musical performance intrinsically deserved the applause it received. Edith Frost's voice, though light, is pleasing.

The topical songs by Miss Quinlan and Mr. Castle had particularly clever stanzas, and were well delivered.

Of the dancers, Ethel Johnson is by far the easiest and the most delightful to watch. She had a good partner in Laurance Wheat. Blossom Seeley replaces grace by vigor, which seemed to please the spectators.

The chorus displayed nearly all the attributes of an ideal aggregation; it was numerous, comely, fresh-toned, graceful, and well trained. At times the numbers cumbered the stage.

The Henpecks is most notable for its astonishing color effects. The sunrise was the first example. From then until the last curtain, there was one pageant of the most daring, ingenious, and really wonderful color schemes, that were frequently color conspiracies. Imagine a chorus in purple, violet, lavender, and brown, against a light green background. Or consider the possibilities of canary yellow, white, and black. Mr. Mayburn considered these and many more, and the results justified him. The musical panorama is gorgeous in the extreme.

THE JEWELS.

Hal Mordaunt and Elinor Foster are at work on a new musical and dancing sketch by Jack Gorman. The sketch will employ five persons, including Mr. Mordaunt and Miss Foster, and is temporarily called The Jewels. Two of their support are said to be leading members of two Broadway productions. Special scenery, electrical effects and properties will be carried. The act will be booked over the United time. At present Mr. Mordaunt and Miss Foster are presenting the vaudeville sketch, Taming a Father.

OWEN KILDARE DEAD.

Owen Kildare, "the Bowery Kipling," died at the Manhattan State Hospital, Ward's Island, on Saturday last. His body was cremated on Monday at Fresh Pond, L. I.

LONDON THEATRE NOTES

PLAYS AND PLAYERS THAT HAVE RECENTLY MADE BIDS FOR POPULAR FAVOR.

Preserving Mr. Panmure—The Saloon—The Oncomers' Society—The Birth of the Opal—The Trap—Dramatic Mortalities—Sousa—A Repertoire Theatre—A Fabian Window to Bernard Shaw and Sidney Webb.

LONDON, Jan. 28.—Preserving Mr. Panmure, produced on Jan. 19, at the Comedy Theatre, is Sir Arthur Wing Pinero's latest contribution to dramatic literature. In it he harks back to the farcical methods of his early career. Mr. Panmure, an ultra respectable husband of an ultra pious wife, had in a weak moment—or a strong moment, as you will—kissed the governess, Josepha Inarendon. Josepha in her surprise and indignation, divulged the story of the kiss without telling the name of the offender. Immediately every man in the house—except the upright Mr. Panmure—fell under suspicion, and numerous conjugal quarrels occurred as a result of Mr. Panmure's lapse. Although this is a frail trellis for a drama, the dialogue twines luxuriantly over it, covering it with verbal foliage and bloom. In spite of this airy chatter, the last act declines from the standard of the first two. The cast is delightfully chosen: Marie Lohr as the governess, Arthur Playfair as Panmure, Lillian Braithwaite as Mrs. Panmure, Iris Hawkins as the daughter, Dawson Milward as the Right Hon. Reginald Stukely, M. P., and Dion Boucicault as his private secretary. Others in the cast are Edmund Maurice, Marguerite Leslie, and Miss Sergeantson.

On Jan. 17 Gertrude Kingston produced at the Little Theatre, a gloomy affair in one act, by Henry James. Its theme seems to be the tragedy of trying to revolt from family traditions. Owen Wingrave offspring of a long line of military ancestors, cast off his chevrons because he had come to believe in the criminality of war. In this course he is supported by his mentor, Spencer Coyle. Misunderstood by Kate Julian, and by her accused of cowardice, Owen defies the portraits of his militant forefathers ranged around the room, and goes raving mad. Evarard Vanderlip played the role of Owen Wingrave and Dora Barton was Kate Julian. Halliweil Hobbes gave an interesting interpretation of Spencer Coyle. Others in the cast were Owen Nares, Frances Wetherall, and Mary Stuart. Suggestive as this fantastic psychological study may be to patrician intellects, *hoi polloi* will never flock to see The Saloon.

H. B. Irving, Gerald Du Maurier, Charles Hawtrey, F. R. Benson, Decima Moore, Mara Maltby, Mabel Adams, and others have organized themselves into the Oncomers' Society, for the purpose of encouraging new and unusual plays. Their first matinee at the Little Theatre opened on Jan. 17 with a semi-pantomimic arrangement of The Birth of the Opal, a poem by Ella Wheeler Wilcox. It was produced by Violet Furnivall who played the part of the Moonbeam. May Saker was the Sunbeam, and Sydney Keith was the Chorus. Music for the performance was written by George Saker. It was a very pretty sort of affair despite the style of the American author.

At the same performance The Trap was presented. This is a new, light comedy, by Alice Clayton Greene, quite ingenious and of sustained tone.

On Jan. 21, The Eccentric Lord Comberdene left the St. James', The Captain of the School departed from the Gaiety, The Man from Mexico ended his visit to the Strand, and Charley's Aunt passed away at the Savoy. On Jan. 23 The Piper piped at the St. James' for a week, until the opening on Feb. 1 of A. E. W. Mason's play, The Witness for the Defence. Ethel Irving and George Alexander will appear in it.

Sousa, the American bandmaster, is passing through England on his tour of the globe. He has some new marches, notably the "Federal March," dedicated to the Australian people. This was played for the first time in London.

Frederick Whelen has decided to try his luck with a repertoire theatre in the Spring. He has very frank opinions about the undertaking and no illusions upon the commercial profits accruing from such a house. He is going to make a bid for the patronage of an intelligent, self-respecting public that balks at French problem plays and English melodrama. He has secured a new play by John Galsworthy and revivals of plays by Granville Barker and Bernard Shaw.

Sir Herbert Tree entertains his company to-morrow evening with a banquet in Colonel Wolsey's Banqueting Hall, in the words of the invitation. Perhaps he feels that the company is entitled to some such emolument, for Henry VIII. has broken Sir Herbert's record for the longest run—just past the 170th performance to-day. This is not yet comparable with Trilby at the Haymarket, but it passes The Darling of the Gods, 167, and Julius Caesar, 165.

Miss Andrews and Miss Pardoe have arranged for *causeries* at the Little Theatre as follows: Feb. 2, Loie Fuller will speak on Radium; Feb. 9, Augustin Duncan on the American poets, assisted by Fay Davis in recitations; Feb. 16, W. B. Yeats on Irish literature and folk-songs, assisted by Florence Farr; Feb. 23, Filson Young on the music of the salon.

Sir John Hare will appear next September in an adaptation of Les Marionettes.

Sir Charles Wyndham is at the present instant in New York looking over the American field for a suitable play to add to the luggage he brings home.

Grand opera will begin at Covent Garden on April 22, to run until the end of July. The Girl of the Golden West, which had its premiere in the golden West, or thereabouts, will be among the new operas. Of course, much curiosity is being expressed to hear this latest work from Puccini.

Mr. Shaw, though not yet canonised, has taken a step in that direction by being reproduced in a stained glass window by Caroline Townsend. Bernard Shaw and Sidney Webb, arrayed in mediaeval garments work at a forge while Edward Pease, like Puck, works the bellows. Reverent Fabrians fill in the bottom of the window, and a coat of arms occupies the top. This elaborate joke is devised in yellows, greens, blues, purples, and reds.

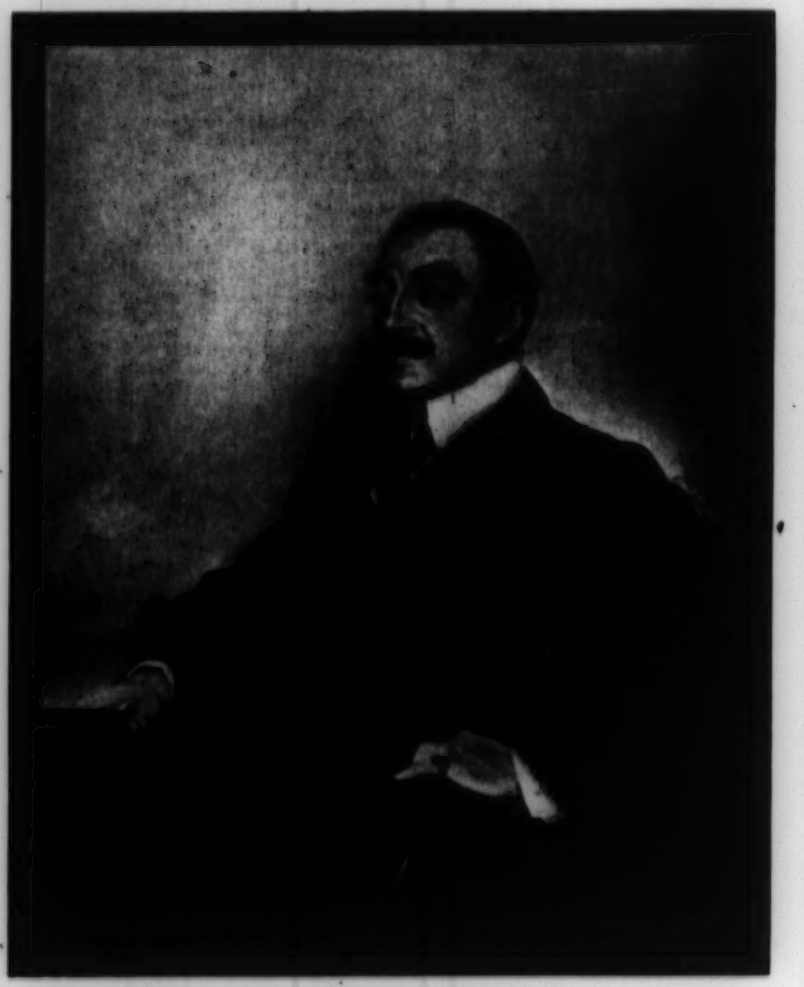
JASPER.

A NEW BLIZZARD MACHINE.

One of the cleverest pieces of stage mechanism ever used on a local stage has been evolved by Howard Moore, stage carpenter at the Spokane Theatre. This is the blizzard machine which was used during the presentation of The Girl of the Golden West.

Utilizing a Champion forge blower, a long funnel was placed on the air outlets, into which had been soldered several rotary bicycle whistles, such as were in vogue years ago. By turning the crank slowly the low moan of the Winter winds is duplicated. When the blizzard strikes an acceleration of the crank brings forth a wail that sets every old-timer of the blizzard region on edge. The realism of the invention is perfect and was one of the features of the performance.

Edward Lawrence, stage-manager of the Baker Stock company, playing at the Spokane Theatre, is responsible for the following story: "One of the stage cats, seeing the soft flakes of imitation snow trickling from the mechanical clouds at a performance of The Girl of the Golden West recently, entered the retaining net to play. About that time Mr. Moore took a turn at producing a roaring blizzard for the benefit of Ramerrez, the road agent. Knowing something of a Dakota zephyr, and aided by his new machine, he produced a storm that made the audience shiver and turn up their collars. When the act was concluded puss was found on a pile of paper snow frozen stiff."



From a recent painting.

JOHN DREW

DER SCHATZ.

A new Yiddish drama, Der Schatz, by David Pinski, the New York poet and dramatist, had its first production Feb. 2, at the Deutsches Theater, Wilmersdorf, Prussia.

REVIEWS OF BOOKS

THE SONG LORE OF IRELAND, by Redfern Mason. Published by Wessels and Bissell Company, New York, 1910. Price $2.00.

Redfern Mason rightfully considers Irish music an expression of the national genius, and his book consequently discusses the song lore of Ireland with a due sense of its bearing on the history of the race. His aim has been to begin with the origin of Celtic melody and to trace its growth to the present day, illustrating his text at every step with words and tunes typical of the period under discussion. This method at times gives the volume the air of political history, but the politics are explained simply to make comprehensible the attitude of the Irish and the spirit of their songs.

Although the harp, the national instrument, was fashioned by an observant Celt before scribes began setting down chronicles, the Irish have invented a legend to account for it. The author from here narrates the history of the harp in the hands of the bards and the minstrels. These poets and musicians—for their offices were distinct—were so fond of singing the amorous and riotous exploits of patrons as well as noble and admirable deeds, that they attracted the ill will of English monarchs as early as 1367. From Edward III. to William of Orange they experienced the rigors of growing oppression until they were finally exterminated. Some of their songs, which had been handed down orally, were collected for print in 1720; others still exist in peasant homes.

The original scale was the five-tone major, omitting the fourth and seventh tones. Besides this, they used the minor, the mixolydian, and the hypodorian. From a simple melody of four lines, their songs developed through a binary form to the ternary, which added a contrasting theme and a return to the first theme. These early songs, Mr. Mason contends, are the forerunners of the great musical compositions of Beethoven and the other masters. For subject matter, the bards ranged over the entire field of Irish industry and emotion; love, death, dancing, spinning, plowing, superstition, loyalty.

The chapter on pagan and Christian mythology is particularly interesting, from the robin who got his red breast by pulling the thorn from Christ's brow, backward and forward through a realm of personages created by fancy and personages endowed with heroic traits by passing ages. The dangerously beautiful Deirdre, the faithful Emer, the Amazonian Queen Maeve cross the pages with dignified trend. The fall of Cuchullin and the Red Branch Knights in Ulster, and the passing of the Fenians and Finn Mac Cool in the South, the days of Brian and Clontorf in 1014, are recorded. Events become more definite with the Danish and Saxon invasions, and dates are easily attached through the periods of monarchial and Cromwellian oppression of Catholics, and the hopeless cause of the Jacobite Pretender. The consciousness of union dates, in the author's opinion, from the famous—or rather infamous—coinage of Wood's half pence, and from Dean Swift's Drapier Letters. Chesterfield's just rule and the subsequent days of the Levellers are set forth with their characteristic melodies, like "All the Way to Galway"—which is the original "Yankee Doodle."

Any one who cares at all for the history of music, will be attracted by this volume, because its style is clear, animated, and unostentatious. In avoiding technical terms, or at least in explaining them fully, and in including plenty of narrative, the author has dusted away the chief objection the ordinary reader makes to the usual history. Although Mr. Mason evidently loves and venerates Gaelic music, he attempts to treat it with an equity that does not claim too much for it. He makes clear, however, the unique and the beautiful qualities of Irish song and the identity of these qualities with the temper and spirit of the nation.

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MARY MAGDALENE, a play in three acts, by Maurice Maeterlinck. Published by Dodd, Mead and Company, New York, 1910. Price $1.20.

In a preface to his latest play, Maurice Maeterlinck explains how much and how little he owes to Paul Heyse, the author of Maria von Magdala. This includes a quotation from the Bible and the fundamental conflict in Mary's soul between her desire for purity and her adoration of Christ.

The object of the play is to show the psychological development of Mary's character from a hard, cynical, imperious woman who makes capital of masculine weakness, to a rapt, fanatic, obedient servant who desires only to please her Master. She must have been more or less of a mystic and a fatalist, because after Christ saved her from the fury of the mob, she evidently felt herself bound by inexorable laws of common sympathy to a personality entirely unique in her experience. Although this attribute is to be expected in Maeterlinck's work, it is no anachronism, for it coincides with the entire spirit of Hebraic life and literature. Christ Himself was a mystic. The only point on which credence sticks is the question whether the divine influence could waken a response in a wanton soul, but the fact remains that it actually did. Maeterlinck has prepared the

Marie Ashton Ida Barnard Frances Reeve] Harry Conor

NAPOLEON ENTERTAINS RELUCTANT LISTENERS

From Act III of "Marriage à la Carte"

way by showing the Magdalene in a restless mood, seeking solitude to turn over in her mind certain questions that have begun to vex her. The alteration is by no means instantaneous. It takes such an extraordinary messenger as the revived Lazarus, still pale from the grave, to summon her from Verus. That her transformation is complete and that she has fathomed the Lord's will, the dramatist indicates by a delicate final scene. As she hesitates over her choice, the man who recovered his sight cries that the Saviour has sunk to His knees under the burden of His cross and is looking towards the house. When Mary dismisses Verus, the Martyr with renewed strength moves on towards Calvary.

The translation, which is by Alexander Teixeira de Mattos, bears the stylistic marks usually associated with the Belgian author—short sentences, repetitious phrasing, disjointed ejaculations. Many of the devices are as old as they are unnatural. In every act, characters describe what is happening off the stage—a necessary convention, but still a convention. The whole subject has been treated with intellectual dignity rather than emotional warmth, and no one would wish to alter that, although the religion and the deeds that Christ disclosed are based on emotions. The drama is quite as satisfactory to read as to see.

ONE BIG SCREAM, by Press Eldridge. Published by Samuel French, New York and London, 1910. Price, 25 cents.

Mr. Eldridge has chosen extracts from an extensive repertoire of monologues, for the amusement of readers or the replenishment of other entertainers' stock. The book contains some of the old favorites, some new jokes that really snap, and a goodly number of the mediocre that depend entirely upon the speaker for their effect.

AT VARIOUS THEATRES.

WEST END.—May Irwin played last week at the West End. In the cast those particularly worthy of mention for good work were George R. Caine, Frances McGrath, Howard Sloat, and John Junior. May Irwin as Mrs. Jim gave a delightful performance. Charles A. Gay, Mary K. Taylor, and Albert Roccardi were noticeably good. This week, The Nigger with Guy Bates Post.

GARDEN.—For the fourth week of the German season at this theatre, Gustav Amberg will present pantomime, drama, and light opera. On Monday, Tuesday, and Thursday nights Camilla Dalberg, the Viennese actress, will be seen in La Main (The Hand), a one-act pantomime play by Henri Bereny, which, in Paris and London, rivaled the popularity of L'Enfant Prodigue. Mlle. Dalberg has appeared by royal command before the Czar of Russia, the Emperor of Germany, and King Edward VII. of England. She is from the Royal Court Theatre of Hanover. The rest of the evening will be devoted to Who Owns Helene? a farce that has run for 150 nights in Berlin. On Friday night Christian Hansen, the dramatic tenor from the Berlin Opera House, will make his debut with the Amberg Operetta company in Johann Strauss' The Gypsy Baron. This opera will be repeated Saturday matinee and night. Director Amberg has long borne an enviable reputation as an impresario because of his fine operatic productions at the Irving Place and Thalia theatres. To-night Madame Agathe Barescu will be seen in the title-role of Suderman's Magda.

GRAND OPERA HOUSE.—John Barrymore, Mary Ryan and all the other original favorites in The Fortune Hunter played an enormous second week's business at the Twenty-third Street house and have been succeeded by another Broadway success, The Commuters.

MAJESTIC.—'Way Down East has entered its third week at the Majestic. Its absence from New York for five years seems to have given it a new lease of popularity.

CIRCLE.—The Circle Theatre was dark all last week after the Sunday performances of Loew's vaudeville and motion pictures. The house has been devoted to week engagements of Broadway successes for several weeks, but will probably go back to vaudeville and motion pictures. Corse Payton has been negotiating for possession of the house with a stock company, but as yet no decision as to future policy has been made.

IRVING PLACE.—Das Jungfernstift (A Young Ladies' Boarding School), a comic opera, remains the attraction at the Irving Place. Vlasta Novotna's dancing is the feature.

NEW THEATRE RUMORS.

Reports of Impending Changes Revived, Yet They are Denied by Persons in Interest.

Reports of pending changes at the New Theatre pop up so persistently that they cannot be entirely disregarded. If no alteration is in view, it is not because the press discourages the matter.

On the morning of Feb. 4, two journals gave the account with full details of the resignation of Winthrop Ames, director, and Lee Shubert, business manager. In the evening, the papers all printed a statement from Mr. Ames that neither he nor Mr. Shubert had even considered resigning. Notwithstanding the denial, a general impression is abroad that all this smoke betokens a blaze somewhere.

It is understood that the New Theatre is in danger of losing the support of certain founders who are much dissatisfied with the present management. An attempt to interview George C. Tyler, recently mentioned as a possible successor to Mr. Ames, resulted only in non-committal statements.

The building itself has been liberally and adversely criticised, although it is incomparably the finest theatre on this continent and has few rivals in Europe. Owing to the size of the auditorium, however, plays of the so-called "intimate" class suffer in presentation, and consequently another theatre with a less spacious auditorium is a future probability. The present building, in that case, will possibly be used for such plays as The Blue Bird, or for modern light operas, such as Louise-Pavlowa and Mordkin will dance at the New Theatre next season.

Whatever fault may be found with the New Theatre, it is only fair to recall that it has presented two plays this season which rank among the very best works of the year: The Blue Bird and The Piper. It may be lamented that the rest were not so good, but it is hardly surprising.

DEATH OF A VETERAN ACTOR.

John W. Blaisdell, the veteran actor, died in Chicago, where he had been employed by the city for eleven years, on Feb. 4. Mr. Blaisdell was born in Lowell, Mass., in 1840. At the age of seventeen years he made his debut on the stage at the old Boston Museum. He was known from one end of New England to the other as "Handsome" Jack Blaisdell. He was a boyhood friend of the late Joseph Wheelock, with whom he became a super at the old Boston Museum. The families of the two young men, disapproving of their sons' stage ambitions, cut them off, and they were forced during the day to act as waiters in a Cornhill restaurant. He got his first speaking part in 1857, which was one line, "One fishball and a glass of water for one," which was the closing line of the second act of The Rich and Poor, in Boston. The story goes that "Jimmy" Ring, grandfather of Blanche and Frances, who was prompter at the Museum, and who was fond of practical jokes, on the opening night of Blaisdell's promotion to a speaking part, closed the scene before Blaisdell had a chance to shriek his line. Blaisdell never allowed himself to be caught again. William Warren took an interest in the young actor and spent hours with him teaching him elocution and stage deportment.

In 1860 Mr. Blaisdell joined E. L. Davenport's company at the old Howard in Boston. The company included E. L. Davenport, John E. Owens, Mark Smith, James W. Wallack, Jr., William Wheatley, Harry Langdon, Charles Barron, Neil Kingsley, Edward Lamb, James Ward, Mrs. E. L. Davenport, Mrs. J. B. Barrows, Sophie Coon, Henrietta Irving, Josephine Henry, and Charlotte Cushman. The company gave the first production in this country of The Duke's Motto, The Black Crook, Leah the Forsaken, and Oliver Twist.

In 1863 he went to Washington, but came back to the Boston Museum in 1870 as leading juvenile man. After that Mr. Blaisdell became manager of the first theatre erected in Chicago, after the fire. At Hooley's, Chicago, he was juvenile of a company which included J. J. Sullivan, Kate Meek, George Giddings, Sydney Lowell, William B. Arnold, and William F. Clifton. Two years as theatre manager were followed by service as manager of several road companies, among them the company of the comedian, John Dillon, and Maggie Mitchell.

CORNELL AND PRINCETON ENCOURAGE DRAMA.

Two of the Three Weeks were all the emotional Cornell students could endure at Ithaca on Feb. 4. The Helen Grayce company, travelling in repertoire, had to close the performance of Elinor Glyn's romantic play after the second act, owing to the demonstrations of an enthusiastic audience, largely composed of Cornell students who are studying American drama. After prematurely ending the career of Paul Verdayne and his Princess Incognito, the youthful patrons demoralized a moving picture show. Three arrests resulted, as the police could not see the joke.

At Trenton, the carelessness of two Princeton freshmen resulted in a fire scare at the Trent Theatre. In the smoking room, Morris S. Boyer, of East Orange, tossed a cigarette stub on a towel. When the towel blazed up, his companion, J. S. Jenkins, of Chicago, stuffed it into a pail of water. The smoke, reaching the auditorium, started a few patrons towards the exit. The young men are held under bail.

THIRD ACADEMY MATINEE.

A Country Mouse, a comedy in three acts, by Arthur Law, will be given by the American Academy of Dramatic Arts at its third matinee of the season, on Thursday, Feb. 9, in the Empire Theatre. The Man on the Kerb, a play in one act, by Alfred Sutro, will also be presented.

CHARGES DISMISSED.

The charges before the Commissioner of Licenses against the Pat Casey Agency were heard on Saturday, Jan. 28, and after a thorough understanding of the facts, the commissioner announced that there was no foundation for the proceedings, and the charges were immediately dismissed.

CALVE ILL IN JAPAN.

Emma Calvé, the prima donna, who has been making a concert tour of the world, has been obliged by illness to cancel her intended American tour. Madame Calvé is suffering from an Eastern fever and broke down completely in Kobe, Japan.

JONES OFF FOR LONDON.

Henry Arthur Jones departed on the *Oceanic* Feb. 4, for London. He has gone to superintend rehearsals of his new comedy which is to be produced soon at the St. James' Theatre.

WILLIAM HODGE, AUTHOR.

William Hodge, of The Man from Home note, is the author of a novel entitled "The Guest of Honor," now running in *The National Magazine*.

REFLECTIONS.

Margaret Gordon and Isabelle Merson, an English actress, were passengers on the *Kaiserin Augusta Victoria*, arriving in New York Feb. 5.

On the *Lusitania*, which docked Feb. 3, were three English vaudeville performers—Marie Empress, seen here last season, and Mr. and Mrs. Herbert Clarke, who opened Monday at the American as Bert Clarke and Jane Hamilton.

Helen Gordon, for several years a member of Florenz Ziegfeld's companies, died suddenly on Feb. 1, at Long Beach, Cal. She was a sister of Lenore, Maud and Julian Gordon and of Billy Norton (Mrs. Joseph Herbert).

Edmund Breese will return to his original role in The Spendthrift, at Boston, on Feb. 20.

STAGE MANAGEMENT IN THEORY AND PRACTICE

By DAVID BELASCO

(*Continued from page 5.*)

is a little stand. Most of this is out of sight from the auditorium. In The Concert, few people can see the music cabinet behind the piano in the Aragny music room, and no one can see the operatic scores and the Liszt and Mozart letters in it. Yet they are there. No one beyond the footlights can read the inscription on Gabor's silver loving cup, "To our beloved master, Gabor Aragny, from the Philharmonic Society," and no one can guess that the cup actually came from Gorham's. In The Return of Peter Grimm, spectators can see a few young trees piled up beyond the porch outside Peter's room, but they cannot see that every tree is correctly labeled in fine English script, just exactly as a Dutchman would make the characters—and did make them.

Perhaps these realistic details may seem extravagant. Each one in itself is insignificant, but the total effect is not lost; they suggest to the actors and to the spectators the reality without which drama—impressionistic or realistic—cannot justify its existence. These trivial items react as powerfully upon the cast as upon the spectators, and that added sense of actuality is reflected in every posture and every tone. The effort, apparently wasted to gratify a preposterous whim of the manager, reaps its reward in the appreciation of the spectators. His method may differ from the idealist, but his aim remains identical—to obtain adequate illusion.

When a manager rakes old scenery out of a storehouse or hurriedly slaps a play together—as unhappy fate sometimes seems to demand—the result is a sodden horror, not because it was rapidly constructed, but because the suggestive details have not been incorporated into the production. Without them, it lacks individuality, it shows no personality. Only a mistaken manager boasts of such proceedings, for like other arts, stage management is an exacting taskmaster even while it offers limitless opportunities to its followers.

David Belasco.

RALPH MORGAN.

An illustration of the fact that a higher education is of inestimable benefit to a man in the theatrical profession is the case of Ralph Morgan, who has been chosen to succeed William Elliott as Raymond Florio in the first company of Madame X, now playing in Boston. Mr. Morgan's stage career covers only three years, but the extraordinarily rapid progress which he has made in this short period gives promise of a prominent future. He has not only the advantages of an ordinary college education, but he has also been admitted to the bar in this State. He comes of a wealthy New York family, who, because of their extreme aversion to the stage, have done all in their power to dissuade him from following his true calling. He has, however, chosen his course, and he feels, as those cannot help but feel who have seen him in the part of Raymond, that he is on the road to a notable success. He has played acceptably in Ibsen's Love's Comedy, Blue Grass, The Blue Mouse, The Bachelor, and The Right to Live, but in his present role in Madame X Mr. Morgan has given the best tokens of his aptitude for the stage.

Gessford, N.Y.

DERONDA MAYO DIES.

Deronda Mayo Green, youngest daughter of the late Frank Mayo and wife of John R. Green, a real estate broker, died at the Sloane Maternity Hospital, Feb. 4. Mrs. Green was the last of Frank Mayo's family to elect a stage career, making her debut in 1900. She was born in New York thirty-one years ago and was educated privately. She traveled extensively. Among the roles in which she appeared were Pauline in The Adventures of Pauline (1900), the maid in Richard Savage (1900), Daisy De Castro in The Love Match (1901), Puss Russell in The Crisis (1902), Barbara Arreton in The Bishop's Move (1903), Julie Dubois in Tit for Tat (1904). Since her marriage to John R. Green she has lived in retirement. Her last public appearance was in the tabloid performance of Hamlet at the Summer colony of actors at Sconset last Summer.

A NOVEL TAX QUESTION.

The novel question as to where a circus menagerie shall be taxed came up at the meeting of the Middlesex County, New Jersey, Tax Board on Jan. 24, when Leon W. Washburne, who conducts a circus and several Uncle Tom shows under canvas, appealed from a valuation of $4,000 placed on his animals. Washburne has his Winter quarters on a farm between New Brunswick and Bound Brook. He keeps elephants, ponies, monkeys, and other animals there. Valuations for taxation purposes are made annually on May 20. Washburne contended that on May 20 his circus was out on the road and not at his Winter quarters, and consequently he should not be taxed in Middlesex County. The Tax Board thought the point well taken and reduced his personal valuation from $4,000 to $1,000.

FAME CUT TO ORDER.

Olive Harper, otherwise Mrs. Helen d'Apéry, advertised last week in the daily press to place a crown of fame on any brow—for a consideration. She has written a novel, "The Blameless Sinner," which she is willing to sell outright to any one who desires to place his name on the title page. By this method she supports herself and her aged husband. She has written novels, plays, poems, and translations, perhaps the most notable being her translation of "The Simple Life." Olive Harper claims the authorship of a recent novel and a political drama which have stirred literary and theatrical circles, and with which her name is not associated, but she does not name either of them.

THE ISMAN SALE.

The sale of Felix Isman's collection of paintings netted him $48,050, a low price in comparison with the initial cost of the collection. For example, the highest price at the sale was $5,500 for Ball's "Nuns Saying Grace," bought by M. D. Sterner. Mr. Isman imported the piece at a total cost of $23,000. "A Quiet Retreat," by Cazin, was bought at the same price by the same purchaser. Other prices ranged down to $1,000, the price paid by J. Hilton for Courbet's "Winter in the Forest," and by L. Pendleton for Isabey's "Smugglers Surprised." Messrs. Durand-Ruel acquired Millet's "Summer" for $1,100.

ACTORS' ORDER OF FRIENDSHIP.

A meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, was held on Sunday, Feb. 5, at the lodge rooms, 139 West Forty-seventh Street. The attendance was unusually large, owing to the early closing of many road companies and the important matters to be acted upon by the lodge. The presiding officers were: F. F. Mackay, acting president; Milton Nobles, acting vice-president, and William Harris occupied the treasurer's chair.

THEY WANT THE HAVOC.

Lena Ashwell has invited Henry Miller to play The Havoc at her Kingsway Theatre, London, immediately after the close of his season here. She wishes to play the role of the wife, originated by Laura Hope Crews, herself. Sir Charles Wyndham has an option for the British rights to the piece, however, and Mr. Miller may not be able to accept Miss Ashwell's invitation.

BARRYMORE AND MORE BARRIE.

Charles Frohman announces that Ethel Barrymore at the close of her revival of Trelawny of the Wells, at the Empire, will revive Alice-Sit-by-the Fire, her J. M. Barrie success of a few seasons ago. As a curtain-raiser she will produce Mr. Barrie's one-act farce, The Twelve-Pound Look, which was produced at the Repertoire Theatre, London, last season.

LIEBLERS GET ANNIE RUSSELL.

Annie Russell has signed a contract to appear for a term of years, beginning immediately, under the management of the Lieblers. Her first offering will be George Egerton's comedy, The Backsliders, in which Margaret Anglin was originally announced to appear.

LENA ASHWELL

ACTRESS AND SUFFRAGETTE

MISS ASHWELL was leaning back in her rocking chair, resting after the matinee. "My sister has the tea almost ready," she said by way of greeting. "Meanwhile, perhaps, we had better have that window down to shut out some of the breese. This American climate is one of the things I should like to carry back to England with me on the *Mauretania* next Wednesday. You wouldn't miss it over here, because you are too busy. But I fancy that the climate is one of the last things you would want to exchange with England."

The actress spoke quietly and with the unmistakable English accent. "My actual work in this country has not tired me," she explained, "so much as the strain of playing in a drama that the public doesn't want. It is a dead lift, for you get no inspiration, no help from the audience. So, after a round with a disappointing production, I am ready for a little pianissimo phrasing in the symphony of existence." Unmistakably Miss Ashwell's voice was weary.

"Just at present I have only one idea—home." That, at least, must be a very pleasant idea, from which a great deal of comfort can be extracted. "My future plans are not definitely outlined yet because I don't know when my theatre, the Kingsway, will be at my disposal. That depends somewhat upon Mr. Irving who is now occupying it. I have, however, secured a comedy which I shall put on as soon as circumstances permit, probably by Coronation Week."

Miss Ashwell's sister, who had appeared on the scene with the tea tray and had placed it in the lea of a bowl of Japanese lilies, was performing certain magic incantations over the green and white ware, without which no English tea is properly ushered into existence. The incantations were efficacious, as the event proved, for the beverage might have been brewed on British soil, so far as aroma testifies. Perhaps the actress had her sister's domestic accomplishment in mind, for this is the first tour the latter has ever taken with the troupe.

"In Canada we simply couldn't buy tea, and frequently the coffee—in which we must yield the laurels to America—was as bad." Evidently her sister has worked her passage.

"This comedy," continued Miss Ashwell, reverting to her earlier theme as she gazed into the depths of her cup, "is rather a change from much that I have done. In my time I have been all sorts of bad women. In Mrs. Dane's Defense I had a past. In Resurrection I drank vodka and smoked—which Americans don't think proper." An expression of amusement flashed across her face. "As Madame X, I took drugs and killed a man. Besides these reprehensible things I have had heaps of children that I ought not to have had. So, take it by and large, my histrionic career has been a series of rather shady affairs.

"You must not set it all down as my fault, however," she hastened to add, "for I have been egged on by others. As soon as a disreputable lady knocked at a manager's door for admission to the stage he seemed to think that I should be the one to introduce her into polite society.

"Now, in choosing this comedy for presentation I intend to turn over a new leaf, and to lead a life of respectability. I hope to commit no more crimes and to sadden no more lives. As somebody remarked about all these plays that spatter the virtues so cheerfully and so persistently, why break the seventh Commandment when there are so many other things to do?"

After all, there is one of the fundamental propositions of ethics. Man is an active organism and must have some employment. As little girls used to embroider on samplers a century or two ago in New England, Satan will find mischief for idle hands to do. Nowadays all the pedagogues in the country are instructed that their task is to direct, not to subdue, energy in their pupils. In the larger schoolhouse of the world the pupils who haven't the ambition to stick to their tasks, speedily busy themselves with deviltry. In their mastery of themselves, at least, the Puritans approached no mean ideal.

Miss Ashwell doubtless will be surprised to discover that her chance remark has become the text for any such homily, for that was not her intention.

"It will be a relief to try a comedy, because, as all actors will tell you, variety preserves one's interest in his work. I have not found any play on this side of the Atlantic to carry back with me, partly because my leisure has been too limited to look for one, and partly because transplanting plays across the ocean is a delicate operation. Many American successes depend upon very local knowledge for a proper understanding and appreciation of the best points in the play. Consequently English audiences, not comprehending the details that make a play pertinent in this country, or not valuing them because the items do not touch English sympathies, turn a cold shoulder to many plays that Americans esteem highly. I don't know why a manager should expect to bring a foreign success to this country and to repeat its foreign record here. Naturally, this does not apply to musical comedies, for music is a universal medium of expression; whatever pleases a Viennese audience musically will almost invariably please San Francisco.

"In the drama of ideas, however, local conditions entirely alter the response to the drama. For example, Strongheart depends for one of its best scenes upon an acquaintance with American football. Now, the English game is entirely different from the American, and although an Englishman can understand what is going on he doesn't get enthusiastic about it. Suppose you substituted cricket in place of football;

LENA ASHWELL

Americans would hardly catch the spirit of the scene, even though they know vaguely what cricket is.

"Another case that may seem to contradict this is Mrs. Wiggs of the Cabbage Patch, which is as essentially American as one could wish. And yet an American lady who saw it in London most indignantly disclaimed any relationship to the characters on the stage. She denied that they were American types. Yet Mrs. Wiggs pleased the English because they considered the play a fairly accurate representation of one quaint phase of American existence."

No doubt that is the reason for English approval on American plays. The British like a production that fits in with their notion of American customs, just as the absurd English dandy in The Squaw Man pleases Americans who have their own idea of typical English gentlemen. Feeling superior to such extreme types, we patronizingly laugh at their ridiculous antics, and are disposed to be incredulous when a sensible Englishman appears in an American play, simply because he isn't quaint.

"The plays that I choose are those with ideas in them—big ideas," continued Miss Ashwell. "Even comedies should have some serious theme to make them weighty. Otherwise you feel that you are wasting your time on froth. The Faun, for example, is delightful comedy, but is not without force because it is not without ideas. A play or a book need not be less amusing because it encourages thought; quite the contrary. I should say, from my present interest in Lafcadio Hearn's letters. I am deep in the book."

Those who know Lafcadio Hearn may draw their own conclusions without difficulty. An interest in that curious character betokens sympathy with iconoclasts and a questioning attitude toward the moss-grown conventions.

Miss Ashwell has tried new ventures in connection with the stage. She knows the glories and the griefs of the manager as well as of the actress. "For two years I have had charge of the Kingsway Theatre," she said, "but I have come to the conclusion that it doesn't pay me to slave as one has to under such a contract. I needed just two sets of bodies to attend to everything. Every last item to the number of buttons on the men's coats had to be provided for, and the result was that I was on the move every minute of the time. A fortnight out of the whole year is too short a vacation from such continuous and exacting duties, especially when even those two weeks are interrupted by all sorts of claims.

"My friends tell me that one unnecessary strain was my insistence on good music between the acts. I spent much more money and trouble on that feature than ever showed, but it pleased me to do it. I argued that bad music is an insult to the audience, and I should prefer to eliminate it altogether. Mr. Belasco is quite right about the matter. Various people, however, have said that as they never stop to listen to the orchestra between acts, it doesn't particularly matter what sort of sounds the musicians discourse.

"What with selecting plays, engaging actors, directing rehearsals, designing scenery, supervising lights, listening to the orchestra, and tending to the accessories of the production, I found no interval for acting. When it comes to a choice between the two, I take acting every time. Why? Well, Bernard Shaw remarks that 'Those who can, do; those who can't, teach.' A wonderful thing to have said, isn't it? I fancy that most of those connected with the theatre would act if they could, but failing that, they do whatever they have talent for."

Here is a frank challenge to critics, managers and other stage hands. Do they all aspire to laurels of the actor? Even if they do, they probably will never admit it, so investigation is baffled at the outset.

The actress is equally frank about her political proclivities. "I am a suffragette," she announced calmly, without defiance or triumph in her tone. "I don't know whether I should be if I lived in the United States, but England is quite different. There the women have to pay an income tax of one shilling and tuppence on the pound. At the time of the African war the tax was put up to a shilling, which we thought was terrible, and since then it has been increased. Any American will agree that taxation without representation is fundamentally wrong.

"The great mistake was made when all men were given the right to vote. There should be some test for fitness for men as well as for women—either educational or property. In Norway, I believe it is, each man has a vote as a citisen; in addition each graduate of a university has another vote, and each married man has a third vote. That arrangement seems rather cumbersome and not much fairer.

"Of course, in England the problem is complicated because the women so far outnumber the men. We are not likely to get much assistance from the Home Secretary. Winston Churchill is guided solely by his own selfish ambitions, not by the welfare of the nation. Consequently agitation will have to be pretty strenuous to accomplish much, although women take a hand in every election in the island. They do all the work, the visiting, the scheming, for the men, so it doesn't seem that to extend suffrage to women would cause any increase in political scandal. It is a terrible question, isn't it?"

If the question is terrible, the solution will be no less spectacular. That, however, need not much concern the present generation. Miss Ashwell will find plenty to do in the political arena upon her arrival in London. Doubtless she will do it with determination, with logic, and with judgment, for that is the way she works. She possesses enough humor, of a rather cynical variety, moreover, so she won't encourage fervor that borders on absurdity, even in a good cause.

CHAUNCEY L. PARSONS.

A BILL AFFECTING AGENCIES.

Assemblyman Harold Spielberg, of Manhattan, last Thursday introduced at Albany a bill to amend the general business law in relation to employment agencies. It limits theatrical employment agencies, subject to the restrictions of this law, to such agencies as collect a fee from an applicant for employment. Every licensed employment agent is required to make reasonable inquiry to learn the financial responsibility of the person to whom applicants for positions are sent, and must not procure employees for any person whom the agent has reason to believe is financially irresponsible.

Every licensed person who procures a theatrical engagement for an applicant must furnish to the applicant the name and address of the employer, or the person acting for him, the amount to be paid the applicant, the character of the services to be rendered, including the number of performances per day or week that are to be given, and the gross commission to be paid by the applicant, with a statement of to whom it is to be paid. In lieu of this information the employment agent may furnish a contract between the employer and the applicant. Applicants for employment are prohibited from giving money to any employee of an employment agency to induce him to find employment for the applicant. Violation is made a misdemeanor subject to a specified penalty.

Employment agencies are required under the present law to give every applicant from whom a fee is received a receipt containing certain information. The amendment limits this provision to cases in which the fee shall be received in advance of employment. The bill provides that affidavits shall not be received in evidence in proceedings brought to revoke the license of an employment agency.

AN EXCEPTIONAL MAYOR.

Angered by an offer of free tickets when he had granted a license to Frank A. Robins' Circus to give performances at Plainfield, N. J., Mayor Moy, of that city, last Thursday told the advance agent that not only would he not accept what he called "graft," but that if he heard of passes being given to the local officials or police he would cancel the license.

The agent told the city's executive that at last he had struck the showman's paradise, and said that after being in the business for thirty years he had "run up against a clean game."

No amusement proprietors, said the Mayor, will be allowed to distribute passes in Plainfield among officials.

ADE TO THE INDIES.

George Ade has gone to the West Indies in search of material for a new play which Charles Frohman will produce.

PENCILED PATTER.

You better hurry up and see your agent. The baseball season will open in a couple of months, and he won't be in after 12 o'clock.

Lakewood, N. J., is a nice place to gain weight after you've been ill, but the excitement is intense. Six trains come in every day. The principal indoor sport is standing around and wondering when it's "going to be nice enough to take a walk." Isn't that swift?

Signs in a Lakewood hotel: "If you want a shine, see the bellboy"; "Guests are requested to take their overcoats with them upon retiring." That must be a cold house.

The Sultan of Turkey killed two of his wives. He only has four or five hundred left. He must have a lonesome disposition.

The song writers got their royalty statements last week. Awfully interesting things they are, too. How your imagination works while you read yours. (Why?)

Eddie Redway and Gertrude Lawrence put over a new act last week from the pen of Louis Weslyn, and we are pleased to report that it was more than a hit. Mr. Weslyn has written some very classy stuff, and they say Eddie's new act is the best of them all. And to use Julius Cæsar's old expression, "That's going some more."

An actor whose head was all thunder,
Said, "I must admit I'm a wonder."
So he showed them one day,
But the agents said "Nay."
He found out that he made a blunder.

Don't worry if you're broke. They're having so many bank robberies nowadays maybe you're better off.

Have you ever been to a Winter resort to build up after a serious illness? It's great. Everybody sits around and tells you what they had, and they all had it in its worst form (whatever it may be). Yes, there are a lot of heroes who never went to war.

It's all right to wear a smile, but don't make yourself look silly.

Extra! Extra! As it has become the custom for all the daily papers (nearly all) to give advice to the lovelorn, "Penciled Patter" has made arrangements with Professor Bull, the well-known authority on love, to advise all who seek enlightenment on matters pertaining to love and the heart. Don't wait, write at once to Professor Bull, care of "Penciled Patter," and let your heart be free from care.

VAUDEVILLE FASHION NOTES.

Parodies are not very fashionable this year. They've been worn too much in former seasons.

Monologues are not considered strictly up to date unless they are trimmed with a little talk about airships and "when the women get their rights."

Popular songs are being worn more to the "rag effect" than ever.

Acrobats still throw plain handkerchiefs to each other. It has always been the custom for the whole troupe to use the same handkerchief.

Dramatic sketches are not very fashionable on vaudeville programmes at present.

We are glad to hear of Della Fox's success in her new play. Miss Fox has done much for musical comedy, and theatregoers throughout the country will surely be there with the glad hand.

Things are getting slow in the show business. No one has said Albee was going to resign in two weeks, and Martin Beck has not been seen talking to William Morris in over a month. Such is life.

Did you ever meet a traveling salesman who didn't ask you if you knew Gladys This or Mildred That who "used to be in the chorus" of Little Johnny Jones or some other five-or-six-year-old musical comedy?

Another lord married an American heiress this week. And just think of all the good, healthy American citizens who have to work all their lives for their three squares a day!

Belle Adair was very much of a frost in all of the Poli houses. How could it be otherwise? We knew she'd do it. Of course we did.

Fred Fischer and Jack Chamberlain have opened on the United Time. The public will once more have a chance to gaze on the handsome features of Mr. Fischer, America's foremost popular song writer. Chamberlain is a Western boy who has succeeded in making the wise men of the East like him.

Isabelle D'Armond, and her new partner, George Moore, are doing wonders with their act. They have all the bookings they can possibly fill for the rest of this season, and several offers of time for next season. Miss D'Armond is a real live vaudeville feature now, and she says she likes it, "oh! so much better than musical comedy."

Did you ever stop to think what "Sunday" means to folks in vaudeville? It means nothing. Artists have to work, agents have to go to see acts, managers have to open their theatres—so "Sunday" does not mean any more than any other day.

Don't forget to write to Professor Bull!

THOMAS J. GRAY.

HARRY A. MARCH IN TOWN.

Harry A. March, of Canton, O., is spending a week in New York, partly on business and partly for pleasure. Mr. March reports excellent business for his theatrical interests this season and predicts a fine year ahead for repertoire organizations

Gossip of the Town

Mrs. Jacques Martin, who has been with Madame Nazimova for four seasons, was compelled on account of ill health to give up professional work and has gone to Bermuda to remain indefinitely.

Klaw and Erlanger gave in London Feb. 1 a copyright performance of The Pink Lady, a musical comedy by Ivan Caryll and C. M. S. McLellan. The first American performance will be given in Atlantic City Feb. 10.

Dorothy Herne, youngest daughter of the late James A. Herne, was married Feb. 1 to Montrose J. Moses, a magazine writer, by the Rev. S. De Lancey Townsend. The wedding was private, only members of both families being present.

Tileston Bryce gave the nine hundred and seventy-fifth performance of his sketch, The Drunkard's Toast, including that pathetic song, "Just Across the Line to Dixie," at the Amuzu Theatre, Big Stone Gap, Va., Jan. 30. He was honored by the presence of Fritzi Scheff in the audience. Miss Scheff at present resting in Virginia.

Carroll J. Barrymore and company opened in Schenectady last week in Mr. Barrymore's own musical comedy playlet entitled Furnished Rooms. The piece deals with the trials of two chorus boys who are in arrears for rent, the landlady holding the bulldog as security. It was originally produced in Indianapolis last season. In his supporting company are Leslie Palmer, who plays the Celtic landlady, and H. W. Vedder.

Owing to the presence of two persons with similar names in the profession, Myra Ketcham, of the Stirling Players, has changed her name to Winifred Sherburne. Miss Ketcham, or the new Miss Sherburne, believes her choice, which is an old family name, not to have a duplication.

Dustin Farnum opens at the Alhambra Theatre Feb. 27, in the vaudeville sketch, The Little Rebel, which he recently produced at the New Amsterdam Theatre at the Marcus Mayer benefit.

Frank Keenan in his new sketch, Man to Man, opens at the Fifth Avenue Feb. 13.

Frederic Thompson will produce his own play, A Child of the Desert, in the Spring. The cast will include Vivian Martin, Robert Drouet, Robert Haines, Frank McGlinn, Doris Mitchell and T. Daniel Frawley. Mr. Thompson has been in Reno to get "atmosphere" for his play.

Rogers Barker was compelled to refuse a part in the Joseph M. Gaites production of Thais, owing to a previous contract to appear in the vaudeville playlet Books over the United time. Mr. Barker recently closed a successful season with the Shubert Lyric Stock company at Minneapolis.

Lois Francis, until recently leading lady in Lubin's motion picture plays, and Harry Coleman, comedian with the same company, have joined forces. They will appear in vaudeville, presenting a cleverly constructed one-act farce entitled O'Brien's Christmas Eve. They will shortly open an engagement of eighteen weeks over the United time.

Lena Ashwell departed on the *Mauretania*, Wednesday, Feb. 1.

Norman Gordon-Lennox, son of Marie Tempest, and Gladys Unger, the playwright and adapter of foreign plays, were passengers on the *Campania*, which left New York for Liverpool Jan. 25.

Horace Haseltine, the author, is dramatising his latest story, "In the Noon of the Moon," for George W. Wilson.

Burt Dobbins and Claudia Colona have replaced Mr. and Mrs. James Davett with the Lillian Mortimer company in vaudeville.

Ground will be broken in April for a new $30,000 theatre at Saranac Lake, N. Y. The theatre will have a seating capacity of 750. The house will book only first-class attractions.

Maxine Miles opened as leading woman with the Boston Players at the Savoy Theatre, Baltimore, on Monday, Jan. 16.

Rose Tiffany, daughter of Annie Ward Tiffany, is having a very successful season with the Eastern Thief company.

Norman Hilyard and Nellie Hopper are with the George Amusement Company this season. Mr. Hilyard is playing the title-role in St. Elmo, and Miss Hopper Mrs. Powell. The tour opened Aug. 26 at Belvidere, Ill.

Grace Atwell is making a strong impression with Seven Days in the South. The reports of her work are flattering.

Dudley Arthur has closed with the Western Beverly of Graustark company. Davison Clark follows Mr. Arthur in the part of General Marlarz.

A benefit performance of Romeo et Juliette at the Metropolitan Opera House on Jan. 21, netted nearly twelve thousand dollars for the French Hospital. On Feb. 4 Madama Butterfly was sung for the benefit of the Legal Aid Society. Koenigskinder will be given on Feb. 16, at the matinee, for the Seamen's Benefit Society.

Oliver Morosco, who is rapidly becoming an important factor in theatrical affairs in the West, particularly in Southern California, has acquired a long lease on the Orpheum Theatre, Los Angeles. The Orpheum is located in the business centre of the city. It will be thoroughly overhauled and equipped for the accommodation of traveling companies playing the second-class theatres of the Northwestern Theatrical Association, of which John Cort is general manager. The theatre will be ready for occupancy under the new conditions by the first of next September.

Phenomena, known as the singer possessing five voices ranging from bass to soprano, will open a vaudeville engagement of twenty weeks over Sullivan-Considine time at Cincinnati, Ohio, Feb. 26.

Fred Wright, Jr., made his debut in vaudeville at the Hudson Theatre, Union Hill, Jan. 30. Mr. Wright is assisted by Claudia Clarke. He appeared with Edna May in The School Girl and The Catch of the Season. His last appearance here was as Tim in Our Miss Gibbs.

Adra Ainsley, now appearing in The Great Divide, has been engaged for leads with the Temple Players, of Camden, N. J. The week of Jan. 30 the Temple Players produced Thomas E. Shea's success, The Man-o'-War's Man, and the play and new leading woman scored a success. Out of the Fold was the following and equally successful bill.

Three affidavits were made against Walter R. Brown, of the management of the Dauphine Theatre, New Orleans, alleging a violation of the child labor law in permitting Vivian Tobin to appear on the stage during the Nazimova engagement. Mr. Brown pleaded guilty and was fined $25 on each charge by the judge of the Juvenile Court.

The annual dress rehearsal of the Green Room Club will be given at the New York Theatre Feb. 12.

The Treasurers' Club of America will give their annual entertainment at the Broadway Theatre Sunday evening, Feb. 26. The club is a benevolent fraternity composed of the box-office men of the theatres.

William H. McGown, MIRROR correspondent at Urbana, O., for many years, has opened his sixty-first autograph album. He has been collecting signatures for twenty-three years, his collection numbers nearly 1,600, and he has nearly 2,600 photographs, many of them autographed.

Alice Brady, daughter of William A. Brady by his first wife, Rose Marie Bene, has made her professional stage debut in The Balkan Princess, under the name Mary Rose.

Frances Adler, daughter of Jacob P. Adler, and Joseph Shoengold will be married at the Hotel Astor on March 24. All are members of the Yiddish company at Jacob P. Adler's Thalia Theatre on the Bowery.

When Henry B. Harris takes possession of the Hackett Theatre in the Spring the theatre will be renamed the William Harris Theatre in honor of H. B. Harris' father. Originally Mr. Harris intended to call it the Comique.

The benefit given for the widow of the late Charles Gilibert, the singer, at the Metropolitan Opera House, Jan. 25, realised $16,400, of which $1,000 will go to the widow of Gianola-Galetti, the baritone, who died in London last Summer.

The will of the late Mrs. Augusta Conried, who died Jan. 20, was offered for probate Jan. 25. Richard G. Conried, her only child, gets $350,000 and the residue of her estate. Her sister, Mrs. Lina Easler, will receive the income of $12,000 for life. Her sister, Minnie Soley, gets $3,000.

DEATH OF ADELE RAFTER.

The musical comedy contralto, Adele Rafter, well known just a few years ago, died at the Hahnemann Hospital, New York, Jan. 30, after an operation for appendicitis. Her parents were with her when she died and took her remains to her old home, Dunkirk, N. Y., for burial.

Miss Rafter comes of an ecclesiastical family, her father and uncle being ministers in the Episcopal Church. She made her first attempt as a vocalist in her father's church in Dunkirk, N. Y., and then came to New York for study. Then to London and Paris she went to study with Henschel and Sbriglia, returning to New York to seek church choir work. It was at the wrong time of the year for choir work, so at the advice of a friend she went to see Augustin Daly. He heard her voice, and in spite of her inexperience offered her a minor role in A Runaway Girl.

Since that time her more important roles have been Alan-a-Dale in Maid Marian (1901), Selim in The Bluebeard (1903), Cerise in A China Doll (1904), Florabelle Fly in Little Johnny Jones (1907), The Lady from Lane's (1907), Vera Montfort in Playing the Ponies (1908), with Yorke and Adams in Playing the Ponies in vaudeville (1908), and with Kolb and Dill (1909).

THE GIRL I LOVE.

The new Chicago musical comedy, The Girl I Love, which will go into the La Salle, Chicago, for a run, opened in Terre Haute, Ind., Jan. 31. In the cast are Sydney Grant, Grace Edmond, Clara Palmer, George Wilson, Arthur Laceby, Garrick Major, Walter A. Pearson, Harry C. Lyons, Mabella Baker, and Dorothy Home. The book is by R. H. Burnside and C. V. Kerr, and the music by John S. Zamecnik and H. L. Sanford.

WEDGWOOD NOWELL.

Wedgwood Nowell, of whom an excellent portrait appears upon the cover of THE MIRROR, is one of the most promising candidates for future honors among the ranks of the younger leading men of to-day.

Mr. Nowell's dominant features as a player are an attractive stage presence, an agreeable voice, a remarkable clearness of articulation and a versatility of characterisation seldom witnessed in the younger generation. This versatility is a result of early training received in the excellent stock companies of twelve to fifteen years ago, before the days when "types" began to rule the manager's selection of players, and as a consequence Mr. Nowell has never yet found himself cast in a role in which he was "not the type," as the saying goes.

Portrayals of some 250 parts in every possible sort of offering from musical comedy to Shakespeare have furnished Mr. Nowell with a practical foundation, upon which rests an ability to quickly and authoritatively grasp the predominating attributes of any given character, and even when engaged as a stock leading man, where the quickest sort of character study is necessary in preparing a portrayal, Mr. Nowell never fails to invest each succeeding part with traits peculiar to itself.

In stock companies in many of the larger cities Mr. Nowell has proven himself as great a favorite with patrons as any of the stock leading men of the past who later attained stellar eminence, and his work, bearing the "finish" not usually found in stock performances, has often inspired local critics to predictions of a remarkable successful future.

That Mr. Nowell is fulfilling these prophecies is proven by his recent successful engagements. Last season as the convict-husband in The Fighting Hope, in support of Blanche Bates, he succeeded in presenting a cameo-like, vividly repellant portrait of the spineless, cringing escaped jailbird, while at the present time he is most happily cast as the Reverend Elliott Grey, the good-natured, light-comedy minister-husband in Anti-Matrimony, supporting Henrietta Grosman—a role in which he has scored a decided success along lines of original characterization.

The breach between these two roles is surely too great for a mere "type" actor to successfully bridge over, but the task is less difficult to a player of Mr. Nowell's caliber. He has already given convincing portrayals of leading parts ranging from the Willie Collier comedies to Marc Antony.

Mr. Nowell has also met with success as a producing stage director of both dramatic and musical offerings, both in and out of stock, and among his many acquaintances and friends his talents as a composer of the lighter forms of music are well known.

The work of this young leading-man-stage-director-composer is surely worth watching by producing managers.

CHARLES HORWITZ'S SUCCESS.

Five Irish playlets from the pen of Charles Horwitz are meeting with continued success throughout the East and West. Mr. Horwitz's playlets are being featured by Mr. and Mrs. Mark Murphy, Le Roy and Clayton, Gracie Emmett and company, James F. Leonard and company, and Favor and Sinclair.

For Sale, Wiggin's Farm, written for the Chadwick Trio, is in its fifth year and still one of the big hits of every programme.

Dave and Percie Martin, Somers and Storke, Emily E. Greene and company, and Mack and Elliott are all featuring Horwitz playlets, which are big hits in the West.

Charles A. Loder and company, in Mr. Horwitz's playlet of laughter and tears, The Cobbler's Christmas, and Henry and Young in Nevada, are the big hits of the Marcus Loew theatres.

Mr. Horwitz has in preparation several new playlets for headliners to be announced later.

THE FIRE ESCAPE.

Charles Richman, assisted by Mabel Frenyear and a youngster whose excellent work would warrant his name being programmed, opened at the Plaza Monday afternoon, Jan. 30, in his own sketch, The Fire Escape. The story concerns the reconciliation of a pair of sweethearts through a fire which breaks out in a hotel where they are both staying. The fun arises when Jack and Grace, in the excitement of danger, forget their differences and their more or less undressed condition (Jack had sent his only pair of trousers to the tailor) and make their exit down the fire escape.

THE ZEBRA.

The Zebra, a French farce, adapted by Paul M. Potter, was produced Feb. 2, in New Haven, Conn., by Charles Frohman. In the cast are Hamilton Revelle, Richie Ling, Vera McCord, Adelaide Nowak, Alexander Clarke, Alfred Hudson, Sr., and Irene Fenwick.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

ACTORS' CHURCH ALLIANCE.

The fourth monthly dinner of the National Council and the New York Chapter was held Jan. 28 at the Parisian Restaurant, Fifty-sixth Street and Eighth Avenue. Ben Greet, Mrs. Mary Chapin, and the Rev. Francis William Roth-Wheeler were the guests of honor. The Rev. Scott Kidder, chaplain of the A. C. A., was the toastmaster.

Mr. Greet made an address on the possibilities of the future of the A. C. A., and said that they ought to have a home as headquarters for young actresses working in New York. The Rev. Roth-Wheeler, chaplain of St. Luke's Hospital and also chaplain of the A. C. A., made a very strong plea, urging those present at the dinner to quick action in the matter. Mrs. Esther Herrman said that she would give $200 toward a house for the A. C. A., and a promise was given to raise the first $1,000 toward this. A special meeting of the National Council was called for Jan. 27, and Mr. Roth-Wheeler was made the chairman of a committee to raise such a fund, giving authority to said committee to secure suitable headquarters as soon as $5,000 had been raised.

The February church service will be held at All Souls' Church, Rev. Thomas R. Slicer, pastor, Twentieth Street and Fourth Avenue, Sunday evening, Feb. 19, at 8 P.M.

The fifth dinner will be held Tuesday evening, Feb. 28, at 7 o'clock, at the Parisian Restaurant. The special guests of the evening will be Mrs. Mary Gibbs Spooner, president of the Brooklyn Chapter; Laura Burt, and Mr. Winslow, playwright. The toastmaster will be Walter O. Davadge, president of the Laymen's Club of the Cathedral of St. John the Divine.

The Players' Club and the A. C. A. are giving a joint bridge and euchre at the Belvidere, Astor Hotel, on the afternoon of Feb. 16. The price of tickets is $1. They can be purchased at headquarters from the secretary, 550 Seventh Avenue. Both clubs are very anxious to make a success of this affair. The prizes are worthy articles, among them seats for the various theatres. Mildred Holland has been made president of the New York Chapter.

FOR STAGE CHILDREN.

A meeting in the interests of stage children will be held in the Metropolitan Opera House on Feb. 27, by the National Alliance of Stage Children. The object is to protest against the laws of Massachusetts, Illinois and Louisiana, which prohibit the appearance of children on the stage.

The committee is composed of Augustus Thomas, the Rev. Thomas R. Slicer, Professor William Lyons Phelps, John W. Alexander, the Rev. Percy S. Grant, Daniel Frohman, H. B. Harris, Percy Mackaye, Levi Mayer, William J. Kerngood, C. A. Oberwager, Mrs. Fiske, Mrs. Kate Douglas Wiggin, (Riggs,) Julia Marlowe, Hamlin Garland, Hamilton Wright Mabie, Francis Wilson, Winthrop Ames, John J. Barry, Charles C. Shay, Mrs. Josephine Peabody Marks, Mrs. Cynthia Westover Alden, Mrs. Edith Ellis Furness, Mary Shaw, F. F. Mackay, and Annie Russell.

According to New York laws, boys under 16 and girls under 21 cannot be employed after 10 o'clock or before 7. Accordingly the girl ushers at the Comedy Theatre have been dismissed and a test case is to be made of one of them.

ANOTHER PAYTON SEASON.

Cohan and Harris announce that Corse Payton's Lee Avenue Stock company will play another Manhattan Summer engagement at the Grand Opera House, beginning at the close of the regular season in May and continuing until late in August. Mr. Payton will revive the Broadway successes at his popular price scale of 10, 20 and 30 cents.

The Payton Stock company at the Grand Opera House will be a much stronger organization than was seen at the Academy of Music last Summer, though all the old favorites will be retained. There will be daily matinees and a series of teas and receptions on the stage such as have made the Payton players noted for hospitality. Mr. Payton speaking of his lease of the Grand Opera House for the Summer says:

"I am going to restrain myself to one matinee a day, but like Mr. and Mrs. Childs, I refuse to entertain Sundays. My repertoire of Cohan and Harris, Belasco, Savage, Frohman and other successes is the greatest ever arranged in New York."

A HAWAIIAN SYNDICATE.

The Honolulu Amusement Company has recently been formed, including the Empire, Savoy, Park, Bijou, Novelty, and Orpheum, to control the bookings in those theatres. It is capitalized at 10,000 shares at ten dollars per share. J. T. Scully, head of the Savoy and the Empire, becomes head of the combination; E. W. Congdon, of the Park, will be assistant manager; J. C. Cohen, president; R. W. Shingle, treasurer; H. Rosenberg, secretary, and A. W. Meyer, auditor. Others of the directorate are W. F. Drake and J. A. Magoon.

AS MAN THINKETH.

The new Augustus Thomas play in which John Mason will star under the direction of the Shuberts, has been named As Man Thinketh temporarily.

NEW AMUSEMENT ENTERPRISES.

Five Companies File Certificates of Incorporation with the Secretary of State.

Articles of incorporation for the following amusement enterprises were filed with Secretary of State Lusansky at Albany the past week:

Morrison and Hefferlin, New York city. To build and manage theatres, produce and dispose of theatrical and other stage productions. Capital, $25,000. Directors: Leigh Morrison, Charles H. Hefferlin, 1493 Broadway; Dewight F. Dilworth, 25 Broadway, New York city.

Louis F. Werba and Mark A. Luescher Company, New York city. To maintain theatres and provide for the production of plays in which Nora Bayes and Jack Norworth are to act as co-stars. Capital, $15,000. Directors: Mark A. Luescher, Long Acre Building; Louis Blebter, New York Theatre Building; Henry J. Goldsmith, 41 Park Row, New York city.

Tanber-Shea Amusement Company, New York city. To build and conduct theatres and produce plays, operas, burlesque and vaudeville attractions. Capital, $10,000. Directors: Albert Tanber, 1493 Broadway; James E. Shea, 117 West Eighty-third Street; Ashley F. Shea, 461 Amsterdam Avenue, New York city.

The Edioscia Company, Buffalo, N. Y. To lease and manage theatres and produce first-class theatrical, vaudeville and other performances. Capital, $5,000. Directors; Frederic Ullman, Michael A. Crage, John L. George, Buffalo, N. Y.

Cineto Company of America, with offices in New York city. To deal in cinematograph machines, films, supplies, etc. Capital, $10,000. Directors: Julius Large, 237 West 128th Street; Henry Neuman, 210 West 140th Street, New York city; Arnold B. Bense, Bath Beach, Brooklyn, N. Y.

The J. Wesley Rosenquest Amusement Company, of New York city, having offices in the Fourteenth Street Theatre Building, has filed certificates of voluntary dissolution with the Secretary of State.

OUT OF TOWN PREMIERES.

Della Fox, until recently a headline feature in vaudeville, has returned to the legitimate as a star under the management of Wallace and Perkins. Her vehicle is a three-act comedy, entitled Delightful Dolly, a French adaptation from the pen of Henri Morvant. The company opened in Toledo last week and will play through the principal cities of the South and West with Klaw and Erlanger bookings.

Frank McKee produced a new four-act drama, called Our World, by Walter Hackett, in Atlantic City, Jan. 25. The scenes of the play are laid in Stamford, Conn., and New York city. In the cast are Doris Keane, Vincent Serrano, Amelia Gardner, Campbell Gollan, Malcolm Duncan, Julian Gray, Olive Murray, and Herbert Budd.

Daniel Frohman will produce the Hungarian domestic comedy, Seven Sisters, on Feb. 20, at the Lyceum. In the cast are Charles Cherry, the star, and Laurette Taylor, Alice John, Eva McDonald, Carlotta Loty, Gladys Smith, Virginia Hamilton, Orilla Mars, Wilfred Draycott, Shelley Hull, Gaston Bell, John B. Hollis, Bernard Thornton, and Mrs. Clara Bracy.

At the Criterion, Sire will be followed on Feb. 20 by Frasee and Lederer's new musical comedy, The Happiest Night in His Life, produced by Charles Frohman. The book is by Junie McCree and Sidney Rosenfeld, the music is by Albert von Tilzer, and the star is Victor Moore. The support includes Junie McCree, Annabel Whitford, Jack Henderson, Gertrude Vanderbilt, Phil Ryley, Emma Littlefield, Will A. McCormick, and Sallie Stembler.

The Balkan Princess opens at the Herald Square Theatre on Feb. 9, with Louise Gunning. Louise Gunning is the star, with Christine Nielsen as alternate. The support includes Robert Warwick, Herbert Corthell, Vida Whitmore, May Boley, Percy Ames, Teddy Webb, W. T. Carleton, and Marie Rose.

Henry W. Savage has announced Feb. 9 as the opening date for Everywoman at Parsons' Theatre, Hartford. It is a modern morality play by Walter Browne. After a week each in Baltimore and Washington it will come to New York.

GUSTAV LUDERS RETURNS.

Mr. and Mrs. Gustav Luders returned on Feb. 5 on the *Kaiserin Auguste Victoria* from six weeks in Berlin and Munich. Mr. Luders spent much time with Vernon Cassard, who wrote the libretto for A Friend of Jack's, a new operetta. Mr. and Mrs. Luders celebrated the tenth anniversary of their wedding the day before they reached land.

THE FAUN IN FOREIGN PARTS.

William Faversham has sold the Australian and New Zealand rights of The Faun to Hugh J. Ward, of Sydney. He himself will play The Faun in England next Spring.

GOSSIP.

Mrs. Annie Yeamans has fully recovered from her recent illness and has rejoined The Echo, opening again in Buffalo Feb. 6.

The report that the Ogdensburg, N. Y., Opera House had burned is not true. The report probably refers to a fire in Rensselaer Falls, a small village twelve miles from Ogdensburg, which destroyed a so-called Opera House, an ordinary public hall.

To-morrow (Thursday) evening, the Adele Margulies Trio, Adele Margulies, pianist, Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist, will give their third concert at Mendelssohn Hall.

Ralph Herz has left the cast of Madame Sherry and his role is being filled temporarily by James Darling.

LETTER LIST.

WOMEN.

Aandre, Thelmo, Mrs. H. Armstrong, Jane Abercombre, Alma Aiken, Elsie Allen, Edna Alling, Edith Allan.

Brerley, Mrs. Tom, Anna Bradley, Emma Benson, Blanche Bettern, Alice Butler, Marie Baxter, Lillian Barbeau, Beth Buckley, Esther R. Banks, Mrs. Tom Burton.

Cantwell, Corinee, Jean Campbell, Flora Courtney, Ruby Craven, Mildred Cooke, Mrs. J. J. Coe, Mrs. John Charles, Catherine Clark, Gertie Carlisle, Myretta Chatham, Mary Conard.

Dean, Mrs. Arthur, Lilian Delworth, Helen Davidge, Alice Duprey, Billie Davenport, Irene Daniels, Vail De Vernon, Marie De Trace, Mrs. Rockray.

Ellison, Fernanda, Helen Everett, Elizabeth Emerson.

Fisher, Violet, Kaleen Ford, Emma Frances, Georgia Frances, Beth Franklyn, Marjorie Foster, Bijou Fernandez, Allen V. Fowler.

Gibson, Deena, B. Gordon, Mrs. Going, Mabe Gebeau, Lenore Greven, Margaret Gray.

Hunt, Ethel, Grace Huff, Dolly Hutchinson, Lillian Hampton, Helen Howell, Mae Holden, Pearl Hight, Nan Howins, Brownie Hall, Selma Herman, Nan Hewins.

Irwin, Helen.

Jerome, N., Ellen James, Maxim Juluf.

Kemp, Alice H., Grace King, Madge Kennedy, Josephine Kurrier, Helen Keers, Kitty Kyle.

Leslie, Ruby, Miss D. Lyon, Dorothy Lee, Rose Laden, Pauline Leavens, Zora Lawrence.

Mason, Susan, Marion Murray, Maxine Miles, Julia Marlowe, Cleo Moody, Hattie Miller, Mrs. Pearl McClain, Mrs. Myrtle McKinley.

Norman, Edna, Josie Neiville, Mable Nash, Ida M. Nelson.

Olney, Phyllis, Maud Odell.

Parker, Bernice, Nancy Poole, Muriel Parker, Charlotte Pauls, Ruth Peebles, Mrs. E. O. Parrish, Mable Parker, Grace E. Phoebus.

Russell, Marie P., Marjorie Rae, Helen Royleton, Edith Raymond, Anna Raymond, Pearl Reader, Miss E. Rorke, Anna Rosemond.

Summerville, Frances, Salita Salano, Cecil Spooner, May Sailor, R. Sprague, Mrs. Olcott Marion Shirley, Betty Swarts, Mrs. H. L. Sedley, Edith Shayne.

Turner, H., Stella Tracy, Mary K. Taylor, Kate N. Teneray, Gus Tapley, Ruby Taylor, Valyan, Orla, Margaret Verne, Mabel Veyvirya, Von Lake.

Walter, Mary E., Irene Warfield, Blythe Wyline, Jean Ward, Emily Wellman.

MEN.

August, Frank, James Allison, Bobie Adam, Mr. Alling Aleine, Bobbie Andrews, Mr. Alexanders.

Blanchall, E. J., Martin Bosworth, Gene Beaumont, Allan Brooks, Richard Buhler, E. B. Bailey, Francis Boon.

Chappell, C. H., James Carew, Joseph Coughtin, Johnnie Coleman, Walter and Carle, Fred Calvin, Mr. T. Clark, E. H. Calvert, C. D. Clark, Wm. Courtney, Richard Clayo, John Cooley, Sterling H. Chesoldine.

Dockstadter, L., T. H. Davies, B. F. Dotteson, Jack Daley, J. D. Diggs, Marcel Demity, Bobt. Robson, Geo. C. Dorsay, J. W. Dugan, Joseph Diemer, Harry Driscoie, Wm. Duncan, Emerson, Gerald, Wm. E. Ely, J. J. Elwyn, Fitzpatrick, T. J., Max Foellner, Ed. Fleming, Curtis D. Foster, John D. Farrell.

Goodsell, Clark, Joseph Graybill, James Gleason, M. Gunn, Fred Gage.

Harriman, M. H., Kenneth Hunter, Louis Harrison, Geo. E. Herbert, Alfred Hudson, H. A. Huse, Wm. J. Hanley, Walter O. Hamilton, Mr. Harvey, W. P. Herrick, Edgar Healy, Thurston Hall.

Jose, James, H. M. Johnson, A. M. Jones, C. Johnson, Joseph Jefferson.

Kerr, Ed. C., R. Kennedy, T. H. Krueger, Lucas Keeney, J. W. Kelley, John E. Kellerd, Otto Koestner.

Loomis, Fred, Charles N. Lam, Alfred Linsey, Jos. Lewis, Alfred Langstaff, Dan Law, C. Lait, Ben Linn, R. Lewis.

Miles, Norman, Raymond Manion, Eugene Moulan, Edward Maynard, Harry Moseley, John B. Mason, Thomas V. Morrison, Gordon Miller, A. Morton, McCulburn, Melbourne McDowell, Al MacQuarrie, Walter McMillan, Barthy McCullum.

Nelson, Harry, Bobby Newcomb.

Osborne, Ed., Sherwood Olaton.

Parker, Fred G., G. W. Proctor, L. Pawler, Ryan, Thomas, Thomas Reits, Frank A. Robbins, W. L. Raynon, George Roemer, E. Richard Roland, Joseph Redman, Richard Ridgeley, Summers, Lewis, Hayden Hal Stevens, Bert Smith, Mr. Salter, William B. Smith, George T. Smith, William J. Sellery, Edward Schwartz, F. P. Sagerson, Fred Soloman.

Towler, Gray, J. G. Tragedian, Albert Taylor, Addison Thayer.

Voelker, Frederick, Graham W. Velsey, Wyrcke, Victor, John Webber, Jos. Wright, J. Wellington, Ernest Wood, Artha Ward, Franklyn Whitney, Frank Wilcox.

Young, William.

ZiegBeld, W. E.

REGISTERED MATTER.

Katherine Angus, Cpunne Lohr, Miss M. B. Moulton, Lucille D. Monroe, Clara Paulet, Miss E. G. Reed, Ernest Pragean, Walter N. Lawrence, Charles L. Miller, C. S. Morrison, Sidney McCardy, Frank Rowan, Henry Wigley.

W. S. CLEVELAND'S VAUDEVILLE AGENCY.

Everything about the Prudential Vaudeville Exchange continues to boom. This concern is now booking from five to six hundred acts every week, it is said. Some of the "Big time" acts now playing the Cleveland Circuit are given below: Harry Luken's Seven Lions, direct from the New York Hippodrome; Edouard Jose in The Strike, Hennings, Lewis and Hennings; Margaret Serrance and company, May Ward, Ward and Cullen, Pratt's Terriers, Sherman and Rose, Tom Gillen, Springford Twins, Southern Four, Eddie Herron and company, Swan's Alligators, the Heberts, Harrard and Cornell, Ben Dawson, Leavitt and Dunsmore, Vernon, the Mimic; Defrates, sensational equilibrist; Cole and La Crandall Trio, Beanvais, Maridor and company, James Bradley, the Musical Pierots, Barnon's Miniature Circus, Gertrude Maxwell, big scenic production, introducing A Shower of Gold; McKee Richmond and company, the Aeroplane Girl, Anita Dale and company, the Three Musical Millers, Clermonte and Miner, Oliver and Gilmore, May Clinton and company, Joe Edmonds, the Tornellos, Ethel Hammond, the Derelict, Moody and Goodwin, Crown Musical Duo, Bushe and Williams, Rose Severn and company, Hanlon Brothers, spectacular scenic production, The Mysterious Motor Boat and the Mermaid; Probel and Rugo, the Amiletta Sisters, the Morton Sisters, J. K. Emmet and George Weeden company in Bud's Inferno; Johnson, Marvelle and "Mike"; Ma Dell and Corbley, Lucille Ainley, Straub Sisters, James and Ellis, the Great Le Roy Sisters, Williams and Lewis, Jeff and La Vera Healy, Virginia King, Le Roy's Musical Novelty, Brooks and Hart, Margaret Marr and company, W. J. Cosgrove's Hibbon illusion, Jules; the Three Usaras, Mlle. Sara's Mixed Group of Wild Animals, Rodgers and Pearce, Billie Burke's Wild West, Tuscie's Band, the three Hardmans, Schrode and Chappelle, Wilson and Pearson, Schwab and Nell, the Great Franklin Johnson, Lee and company, Lemette, the Perfect Woman, Lillian Wright, Lloyd and Clayton, the Haven's Nest company, Five Musical Lovelands, Hawkins and Olmsted, Granstick and Hall, Mlle. Rialto, Baker and Cornalia, O'Boyle and Pesquito, Margaret Newton and company, Lewis Morton and company, Effie Lacroix, Dumont and Le May, Frank Larkin, James Murtha, Harry LeAndr and company, Great Westin and company, the Four Castellanetta, Oiye and Rochelle, the Kingsburys, the Three Nichols, Clara Thropp, Kelly and Curtiss, the Juggling Barretts, Oscar Brothers, Hines and Fenton, Madge Hughes, Professor Quigg's Electrical Venus, the Vanecreans, the Musical Cliftons, Lem Welch, Broadway Rowlers, Lankey Lew Payton and company, Allen Lamont, La Don and Viretta, Axtell, Lee and Heinie, Charles Carroll, Lawler and Pulter, Taylor and Fabian, Johnny Fields, Margo's Manikins, Mexican Herman and company, Waldron and Jenkins, West and Henry, Frankie, clay modeller, Parker, Palmer and company, Morin, the ventriloquist, Al. Warren, Osborne and Wallace, Murray and Alma Ferguson, Katherine Dyer and company, the Four Sullivan Brothers, Lew Harvey, Nan Engleton and company, the Four Londons, McWatters and Tyson's big new 1911 Revue, Eddie Austin, Emery and Nodine, George Davis, Maltese Lewis and company, Van Dorn, Thermos-arktos, the Five Gold Dust Twins, Dave Lubin's scenic production, The Hamadis' Coon, Penn City Four, Cameron and Tolodo, the Rosedale Quartette, the Sternoffs, John LeClair, Adeline Francis, Sweeney and Rooney, Frank Rutledge and company, Gretchen Spencer, Gymnast Devois, Art Power, Demetrios, the Illusionist, Clifton and Carson, Walton Brothers, Musical Rough Riders, Funnel and Tyson, Consul II., Conley and Mack, and the Hatches.

CURRENT AMUSEMENTS.

Week ending February 11.

ACADEMY OF MUSIC—Chauncey Olcott in Barry of Ballymore—32 week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—34 week—9 to 16 times.
BELASCO—The Concert—19th week—147 to 154 times.
BIJOU—Henry Miller in The Havoc—8th week—32 to 40 times.
BROADWAY—Lew Fields in The Hen-Pecks—1st week—3 to 9 times.
BRONX—Vaudeville.
CASINO—Marriage a la Carte—6th week—37 to 45 times.
CIRCLE—Closed Jan. 28.
COLONIAL—Vaudeville.
COLUMBIA—Al Reeves' Burlesquers.
COMEDY—William Gaillet in "I'll Be Hanged if I Do"—11th week—63 to 70 times.
CRITERION—Otis Skinner in Kiro—3d week—16 to 23 times.
DALY'S—William Faversham in The Faun—4th week—26 to 33 times.
EMPIRE—Ethel Barrymore in Trelawny of the Wells—6th week—41 to 48 times.
GAIETY — Get-Rich-Quick Wallingford — 21st week—165 to 172 times.
GARDEN—The Hand and Who Owns Bishop?—6 times each; Maple—1 time; The Gypsy Baron—3 times.
GARRICK—Our World—1st week—1 to 8 times.
GLOBE—Elsie Janis in The Slim Princess—5th week—39 to 46 times.
GRAND OPERA HOUSE—The Commuters—100 times, plus 8 times.
HACKETT—Overnight—6th week—41 to 48 times.
HERALD SQUARE—Commencing Feb. 9—Louise Gunning in The Balkan Princess—4 times.
HIPPODROME—The International Cup; Ballet of Niagara; The Earthquake—23d week.
HUDSON—Blanche Bates in Nobody's Widow—12th week—90 to 105 times.
HURTIG AND SEAMON'S—Rose Sydell Burlesquers.
IRVING PLACE—Das Jungfernstift—13 to 15 times; The Postilion of Lonjumeau—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—3d week—17 to 24 times.
LIBERTY—Christie MacDonald in The Spring Maid—7th week—50 to 57 times.
LYCEUM—Billie Burke in Suzette—7th week—50 to 57 times.
LYRIC—The Deep Purple—5th week—33 to 40 times.
MAJESTIC—'Way Down East—3d week—17 to 24 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—15th week—117 to 124 times.
METROPOLIS—Closed.
METROPOLITAN—Grand Opera co. in repertory—13th week.
MINER'S BOWERY—Moulin Rouge Burlesquers.
MINER'S BRONX—Star Show Girls.
MINER'S EIGHTH AVENUE—World of Pleasure.
MURRAY HILL—College Girls Burlesquers.
NAZIMOVA'S—Baby Mine—173 times, plus 4th week—26 to 33 times.
NEW—The Piper—7 to 11 times; The Blue Bird—140 times, plus 2 times.
NEW AMSTERDAM—Madame Sherry—34th week—180 to 187 times.
NEW YORK—Ella Trentini in Naughty Marietta—14th week—102 to 109 times.
OLYMPIC—Cracker Jacks Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—19th week—130 to 137 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—9th week——29 to 36 times.
WEBER'S—Alma, Where Do You Live?—30th week—131 to 138 times.
WEST END—The Nigger—34 times, plus 8 times.

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CHICAGO'S DRAMATIC FARE

New Players of Prominence Appear This Week—A Varied and Interesting Array of Offerings—Colburn's Chat of the Profession.

(Special to The Mirror.)

CHICAGO, Feb. 7.—Numerous important new arrivals this week: Warfield at the Blackstone, Gillette at the Illinois, Francis Wilson at Powers', Douglas Fairbanks at the Studebaker. Their new production at the La Salle, The Girl I Love, successor to Sweetest Girl in Paris this week, the book is by C. Y. Kerr, lyrics by R. H. Burnside and music by H. L. Sanford and J. S. Zamecnik. Sidney Grant, Clara Palmer, Grace Edmund, George Wilson, Arthur Lessing, Dorothy Homer and B. J. Ravenscroft are in the company.

Maxine Elliott will be at Powers' beginning Feb. 20 in farewell performances of Rasles.

Madame Schumann-Heink has expressed her thanks through the newspapers to the scores of people who telephoned, telegraphed or wrote to her anonymously while she was ill in this city. The gratifying success of The Passing of the Third Floor Back with Forbes-Robertson, continues at the Garrick.

Get-Rich-Quick Wallingford is beginning its third month at the Olympic, with no end of the run in sight.

Thurston the Magician will be at McVicker's beginning Sunday, Feb. 19, with a long list of new mysteries.

Cecil Spooner is at the Haymarket this week in her new play of life in a New England town, The Fortunes of Betty.

The Blackstone returns to eminence this week with David Warfield in The Return of Peter Grimm, relating to Mr. Grimm before and after death. The local spiritualistic press has given a great deal of attention to the play. It has been called daring but reverent and always delicate as absorbing. A Belasco production, perfect as to cast, can have only one further guarantee: Boston indorsed it.

Richard Mansfield's plays seem especially attractive to the managers of the local stock theatres. After Arms and the Man at the Marlowe, there was Old Heidelberg at the Imperial last week. The play was exceptionally well staged and staged as handsomely and carefully as if it were being presented at a downtown theatre. William J. Bauman, the leading man of the Imperial Stock, has an excellent speaking voice, which helped to make his Karl Heinrich interesting. He sketched the character generally under the stress of stock activities, but made most of the points of sympathy and romance. Edna Earle Lotz was rather more thorough as Kathie, and gave the part with sincerity as well as an attractive appearance. John Nicholson suggested the manner of Lotz fairly well and Fred Julian was convincing enough with his benignant old professor. Hugh Gibson's Minister of State was the success of most agreeable reading of lines and good judgment of the part.

Amelia Summerville prevailed easily at the Academy Music Hall last week if encores may be taken as proof. She had a good monologue and her imitations were popular.

Vesta Victoria held sway through an unusual number of songs at the American Music Hall, some old and some new, last week. In one she stretched the limit of candor on the stage a bit too much, but as it was the only instance in a generous offering of real humor and character it was overlooked. The Karno London Comedians presented in a laughable new act called A Night in a London Club. It was a success. The spill-it Londoner was tickled by the genuine humor of Van Hoven and his funny little trained pig.

Lewis Sinclair is playing Simplicity Jane this week at Lovers' Lane at the Imperial.

Here is this week: Blackstone, David Warfield in Peter Grimm; Studebaker, Douglas Fairbanks in The Cub; Grand Opera House, Margaret Anglin; Whitney, Helen Ware in The Deserters; Powers', Francis Wilson; Chicago Opera House, Zelda Sears; La Salle, The Girl I Love; Illinois, The Warning; Olympic, Get-Rich-Quick Wallingford; Garrick, Passing of the Third Floor Back; Colonial, Victor Moore; Cort, Henry Miller; Lyric, Grace George; Illinois, William Collier; Auditorium, Hippodrome; Imperial, Lovers' Lane; McVicker's, Round Up; College, Cowboy; National, The Wolf; Haymarket, Cecil Spooner; Rush, Temple, Call of the Wild; Great Northern, At the Mercy of Tiberius; Bijou, Cowboy Girl; Globe, His Last Dollar; Criterion, Three Weeks; Marlowe, Stock.

Little Johnny Jones will be the next musical comedy by local stock companies, at the College and the Imperial, where Forty-five Minutes from Broadway is to be done also.

Perhaps The Warning, which virtually was produced at the Princess last week, is a warning that to make a big play with a small cast is a most difficult task. The burden of The Warning is on four characters. The cast shows one bit more, an officer and a servant. Press opinion was that the author, Arthur J. Eddy, had written a melodrama, which was effective in many instances and had activity at least during the latter half. A small audience midweek took some interest, especially in the acting, which was excellent, and had been so estimated in the reviews. If The Warning was intended to duplicate the success of The Deep Purple at the Princess with a similar dip into the underworld, it well acted. It hardly filled its promise. The small cast resulted in too many long scenes between two people—dialogues in confession. And scenes like the act of The Thief between two characters are not written every day. The one-woman part, half-sister of a gambler, a young woman strangely fine, sweet and gentle after years of close association with roughs in the West, was set in among the male characters, a detective, a well-to-do young man of the world and upper class (British), and the gambler, a vigorous and youngish man with some manhood left, especially with regard to his half-sister. His game is broken up by the police, and to get money to open he robs an express office. The money cannot be used for fear of detection, and the rich young Englishman loans him in the emergency with a loan, accepting the stolen greenbacks as security. He takes an interest in the sister, and she falls in love. Much of the second act is devoted to an effort of the gentleman, who has got the girl to his house, which has more innatience than honor. The girl finally sees the cloven hoof and horns. The natural revulsion follows. But meantime the tempter has found that he really loves her. Then the gambler breaks in to steal the express money again, knowing it to be hidden in a desk. A burglar alarm, or signal box, on the wall indicates to the pair on the stage and to the surprised audience, the advent of the robber and his progress from the back window through various rooms to the first and second landing of the stairs and into the sanctum. The gambler and the gentleman clash, quarrel, and the gentleman is felled by the thief with the butt of a revolver. This brings the girl to her knees over the prostrate form—curtain. Neither of the men had the respect of the audience at this climax, and the girl had not gripped hearts as a heroine. In the last act the burglar alarm box is used again, and the audience watches the novelty with interest. The detective gets the express company's money back, and lets the robber-gambler off on condition he get out of town. The gentleman had appealed in behalf of his gambler acquaintance, and wins back the sister with a promise of marriage. Frank Mills played Bleecker, the man of the world, skillfully to its full value, and Menifee Johnson was just as good as the gambler, the two making a number of crisp dialogues unusually interesting. George Fawcett played the sleuth capably. Josephine Victor, who gets some awful parts in decadent plays, was wonderfully successful in making the girl seem human, real and worthy. There was compelling sincerity in every line she spoke, and lots of feeling. Virgian Kline played the servant, and Frank Dawson the officer.

Lyman B. Glover, the former Chicago newspaper man, editor and critic, and manager of Richard Mansfield for many seasons, has been reappointed general manager of the Kohl-Castle theatres and interests for 1911. This involves the actual management of the Majestic and supervision of the Chicago Opera House, which he formerly managed, the Olympic, the Haymarket, and other theatres. The officers of the Western Vaudeville Association were re-elected, including C. E. Bray as general manager. Martin Beck, who was here for the election, left for Europe, where he said he was arranging to open new music halls.

O. L. Hall, the critic of the "Evening Journal," says George Lederer and Harry Frazee are looking for a young singer willing and able to take the title, Lina Abarbanell II.

George Arliss will follow Margaret Anglin at the Grand Opera House next week. His play will be Disraeli, by Louis N. Parker, which he has been presenting in Canada. Von Possart was booked instead of Arliss, but suddenly gave up the time.

Another star on the suitcase circuit: Willa Holt Wakefield, cleverest of pianologists.

Grace George is helping on the suffragette movement with her new light running comedy, Sauce for the Goose. It argues a latch key for women and such things. Miss George and the play seemed thoroughly enjoyable to an audience which missed none of its wit, humor and sarcasm and recalled the star heartily at the close of each act. The Lyric's recent high average of attendance has been well maintained by Miss George and her success is most likely to continue. The reviews gave the impression that the play was rather light, and the "Post" hinted that it was the duty of clever women like Miss George to rise a little higher in achievement each season. Her supporting company was excellent, with Frederick Perry imparting most relishable humor to the bachelor.

Katy Did will succeed Victor Moore at the Colonial next week, with May Vokes, Bert Baker, Clarence Harvey, Jed Prouty, Josie Intropodi, and Josef Adelman.

Lulu Glaser will follow Grace George at the Lyric.

Manager Barrett, of the National, has The Wolf this week, with E. Fernandez, Mildred Hyland, William Crimans, Thomas Burrough, Robert Deshon, and J. Davis Pendleton in the cast.

When Sweet Sixteen, a musical comedy by Victor Herbert and George V. Hobart, will follow Zelda Sears at the Chicago Opera House next week.

The place of Helen Lindroth, of The Nest Egg company, who fell and broke her arm the day the company arrived here, was taken on short notice by Isabel Randolph, a former member of the People's and other stock companies.

The Boss may return to the Lyric. Its record was so ingratiating, in the box-office, that the management as well as the public would welcome it—with Mr. Hitan in it.

Coming stars cast their glintings before: Engaged for the Majestic, to appear in the near future: Nat Goodwin, Eva Tanguay, William Farnum, Adeline Genee, Gertrude Hoffman, Irene Franklin, George Beban, and Frank Keenan.

The Port of Missing Men, made from the Nicholson novel, by E. E. Rose, was a popular bill at the Globe last week. It is a worthy play, with some melodrama effects and general interest. There was a capable company, headed by Hugo B. Koch, a tall, strong, hearty young man of deliberate, sincere manner, who gets much applause at the climaxes. His audiences are grateful for his clear enunciation and thoroughness. Margaret O'Brien played Shirley fairly well.

The Majestic pushed right into the dramatic circle in spite of its vaudeville last week, and Percy Haswell, with her little legitimate play comprising Shakespearean incidents, got as much attention in the papers as the new arrivals at the dramatic houses. Though the little play was well acted and Miss Haswell's scenes from Taming of the Shrew and Rosalind deserved especial applause, I was surprised at the amount and the emphasis that came from the vaudeville audience. There was not so much after Rosalind, but the Shrew reached right over and stirred the folks. All the critics greeted Miss Haswell most cordially in their prints. Charles Hammond was stalwart and good looking as Wyrwood and Richard Quilter did the innkeeper in good, legitimate fashion. Who can say that Shakespeare is not advanced vaudeville?

OTIS COLBURN.

WASHINGTON.

Sarah Bernhardt and Sothern and Marlowe—Wilton Lackaye's New Play—Other Bills

WASHINGTON, Feb. 7.—Sarah Bernhardt commenced her engagement last night to a brilliant gathering that crowded the New National Theatre. The opening bill was L'Aiglon. This engagement will mark an event in local theatrical history: the enormous advance sale, that covers the entire week, is the largest for years. The bills: Camille, Tuesday; Madame X, Wednesday matinee; Jeanne d'Arc, Wednesday night; La Tosca, Thursday; Sapho, Friday, and repetitions of L'Aiglon and Madame X for the Saturday matinee and night. Next week, Robert Edeson in Where the Trail Divides.

Another equally successful first night reception was that extended to E. H. Sothern and Julia Marlowe at the Belasco Theatre. The engagement opened with Macbeth to a crowded attendance. The support includes Frederick Lewis, Rowland Buckstone, Sidney Mather, Malcolm Bradley, Albert S. Howson, Norah Lamison, Mrs. Eugenia Woodward, Lenore Chippendale, and Alma Kruger. The week's repertoire embraces, besides Macbeth, which will be repeated Thursday night and Saturday matinee, The Taming of the Shrew, Tuesday; Hamlet, Wednesday; Merchant of Venice, Friday, and Romeo and Juliet for the closing night of the engagement. Next week, Mrs. Leslie Carter in Two Women.

Wilton Lackaye has in The Stranger, by O. T. Dasey, a new play of Southern political life, a cleverly drawn dramatic success, which met with the very strong favor of a large audience on its commencement Monday night at the Columbia Theatre. Mr. Lackaye scored a strong success in the development of a new character to add to his gallery of original parts—that of a rugged American, typical of the Southerner who has the energy and progressiveness to establish a position in life. The theme of the play deals with his ambition to establish a street railway in a Southern town, in which purpose he is strongly opposed by local political magnates. Incidentally he falls in love with the daughter of the leader who is maintaining the opposition to the fulfilment of his railway project. Manager L. B. Sire has surrounded his star with a capably strong supporting company. Next week, Robert Hilliard makes a return visit in A Fool There Was.

Sis Hopkins, with Rose Melville in the title-role, opened to a crowded house at the Academy of Music. This is the twelfth year of this success, and Miss Melville's farewell engagement, for it is stated that at the end of this season Sis Hopkins will be shelved and Rose Melville will retire to private life. Next week, Caught in Mid-Ocean.

The Chase bill this week presents Will M. Cressy, the actor-author, and Blanche Dayne in Mr. Cressy's one-act comedy, One Night Only; Stepp Mehlinger and King, piano and banjo playing experts and character singers; the Australian Nessams Four, sensational parlor acrobats; Albert F. Hawthorne and Frank A. Burt, in sketch, The New Recruit; Karl Emmy and his pet fox terriers; Bessett and Scott, vocalists and eccentric dancers, and the Royal Colibris in The Baby, the Nurse and the Corporal. Next week's headliners will include Charles Lovenberg's musical comedy production, College Life; Nellie Nichols, Gerald Griffin and company.

Taylor Holmes and Edna Phillips will leave the cast of The Commuters at the end of the Baltimore engagements this week. Harry Davenport will succeed Mr. Holmes as Sammy Fletcher in the Forbes play.

The Casino offers an excellent bill for the current week, which presents Blake's Animal Circus, Mark Linder and company in the playlet, A One Night Stand; Edward Foley, monologist; Willis Brothers, premiere dancers; Howard Dodson, comedy cartoonist; Mabel Mortimer, soprano vocalist; Louise Elliott, and the re-engagement of Rutan and his songbirds. Last week's anniversary bill turned people away. George Primrose, the minstrel, and his dancing boys was the big card. Wednesday night during his act Mr. Primrose presented both of his assistants with an anniversary gift, a gold fob and a diamond scarf pin for their good behavior and prompt attention to business.

Sunday night at the Belasco Ben Greet, an authority on Shakespearean production from the Elizabethan era to the latter day elaboration in stage presentation, gave a most interesting talk, interspersed with views, to a large and interested audience.

The burlesque houses, the Gayety and the Lyceum, are enjoying a prosperous season. The attraction this week at the Gayety is The Queen of Bohemia, with May Florine Linden and the Dutch comedian, Charles Mason, in leading roles, assisted by George P. Hayes, John C. Hart and Rae Stillman. The Lyceum presents Elmer Tenley's Pennant Winners in the musical comedy, Harum Scarum, with Bobby Mack, Eleanor Revere and May Yuir. Next week's attractions: Gayety, Golden Crooks; Lyceum, Yankee Doodle Girls.

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PITTSBURGH.

W. B. Merrill Resigns as Manager of the Alvin—Attractions of the Week.

PITTSBURGH, Feb. 7.—Nothing so thoroughly enjoyable in theatrical entertainment, where music and comedy have been combined, has been seen in this city like The Chocolate Soldier, which began a two weeks' engagement at the Alvin on last Monday night. Next week, Sothern and Marlowe in repertoire.

The Man Between proved to be one of the best bookings of the season at the Lyceum, and the large audiences showed they were strongly interested and well satisfied. Vaughan Glaser plays the leading role in a natural and convincing way. In Old Kentucky is the bill this week, and The Rosary is underlined.

The Nixon was somewhat lightly attended during the past week, where The Fascinating Widow was the offering. Robert Edeson in Where the Trail Divides is the current attraction, and The Easiest Way and Sarah Bernhardt in repertoire follow.

Resurrection was put on by the Harry Davis Stock company at the Duquesne last week, and Mary Hall gave an excellent portrayal of Katusha Maslova. The Prince Dimitri of Albert Morrison was consistently done, and the others in the cast were acceptable. The Man on the Box this week.

The Fads and Follies company is at the Gayety, and at Harry Williams' Academy are The Broadway Gaiety Girls.

W. B. Merrill, who has been the manager of the Alvin for a number of years past, has tendered his resignation to Director Harry Davis. Mr. Merrill has always been an indefatigable and intelligent worker, courteous and well liked, and will be missed from his position, which he leaves to enter into a field outside of the theatrical profession.

ALBERT S. L. HEWES.

TORONTO.

When Sweet Sixteen Proved Very Attractive—Al Wilson Drew the Usual Big Business

When Sweet Sixteen, a delightful musical comedy, with lyrics by George V. Hobart and music by Victor Herbert, was presented at the Princess Jan. 30-4. The co. was of excellent standard, and the different characters were well taken. Eugenie Cowles as John Hammond was heartily received, and Scott Welsh scored decidedly. Frank Doane as Jefferson Todd played the part of the comedian well, while Florence Nash made an excellent soubrette. Harriet Standon as Victoria proved to be very popular. Rose Stahl in Maggie Pepper 6-11.

Edward Terry in repertoire appeared at the Royal Alexander 30-4. The most popular presentations were The Toymaker of Nuremberg, Flander's Widow, and Sweet Lavender. Mr. Terry played to crowded houses all week, decidedly proving his popularity in this city. The Jolly Bachelors 6-11.

Al. H. Wilson in his new play, The German Prince, placed a good business at the Grand Opera House 30-4. Mr. Wilson is always popular in Toronto, and this week was not an exception as evidenced by the capacity houses. My Cinderella Girl 6-11.

At Shea's Theatre 30-4 the bill was of a standard par excellence. Gus Edwards' Song Review proved an entertainment of first-class merit; Wilbur Mack and Nella Walker were good in dances, Henry Horton and co. in Uncle Lem's Dilemma were amusing, Michael E. Fitzgerald, Fred St. Onge and co., and Williams and Segal were other numbers which pleased well. Bert Levy, the noted New York cartoonist, provided unique entertainment.

E. CHESTER IRONSIDE.

CINCINNATI.

Marie Dressler Duplicating Last Season's Success—The Forepaugh Stock Doing Well.

Marie Dressler opened at the Lyric 6 in a second production here of Tillie's Nightmare. Last season Miss Dressler met with splendid success and is again receiving good patronage. Her co. is largely the same as appeared here before.

Manager Fish of the Forepaugh Stock co. is presenting an unusually interesting play to crowded houses in a production obtained from the Shuberts entitled Going Some.

Keith's Columbia continues to enjoy big houses, and among the chief features on the bill are C. William Kolb and co. in a comedy sketch entitled The Delicatessen Shop; Stewart Barnes, comedian; Miss A'Yoe, Danish comedienne, on her first American tour; Felice Morris and co. appear in A Call for Help; the Nambe Troupe of Japanese, Milch Sisters, and Rossow Midgets.

The Salambos head the Empress bill in an electric act. Uncle Charles from Charleston, Mr. and Mrs. James McCann, Harry Le Clair, impersonator of female characters; Harry Knox and Mercedes Alvin in Just for Jest, and others.

The Return of Peter Grimm, so ably acted by David Warfield and co. at the Grand during the past week, met with a roaring success. Manager Ross of the co. is to be congratulated and requested to return his co. next season.

A. J. McNAIR.

TO ADVERTISERS.

The advertising forms of THE MIRROR *for the next two numbers will close respectively at noon on Saturday, Feb. 11, and Saturday, Feb. 18, owing to the celebration of Lincoln's Birthday on Feb. 13 and Washington's Birthday on Feb. 22.* THE MIRROR *for Feb. 15 will be published on that day, and* THE MIRROR *for Feb. 22 on Tuesday, Feb. 21. Copy for changes in advertisements should be in hand on Friday, Feb. 10, and Friday, Feb. 18, for these numbers.*

BOSTON'S THEATRE TOPICS

The Hub Cannot See The Blue Bird or The Piper—So Much for the Illogical Child Law—Mrs. Fiske's Record Engagement—Bills of the Week.

(Special to The Mirror.)

BOSTON, Feb. 7.—Three changes of importance were made last night in Boston with the new attractions that come to town, but a number linger a little longer.

John Drew came to the Hollis about a month later than usual this year, but it made no difference with the audiences, and there was a fine welcome for Sam H. Smith, the new Augustus comedy, which bids fair to be as popular here as Jack Straw was. Mr. Drew has a capital character, and in the company with him are Mary Bowland, Isabel Irving, and other favorites.

Julian Eltinge's appearance at the Boston in The Fascinating Widow was especially interesting, for he was a Boston boy, and this was his first appearance here since made a star. His start in theatricals was made with the Bank Officers' Association, and his cleverness in female impersonation there led to win vaudeville work. The present production shows him by all odds to his best advantage.

Sam Bernard had not been in Boston in some time, so that there was a large crowd to see him in He Came from Milwaukee, in which he is playing at the Shubert. This is the piece which had been seen here under another name, but nobody would recognize it, so greatly has it been improved for Mr. Bernard's use. The company is quite as good as the star, and as a result the comedy is one of the liveliest of the year at this house.

John Craig made one of his large successes with his stock company at the Castle Square in The Road to Yesterday, and it was very natural that he should wait to revive it again. It was a winner from the start, and was splendidly acted, Mary Young appearing to special advantage in Minnie Dupree's old character. Bostonians have a lively interest in this play, for it was the work of local authors, the late Evelyn Greenleaf Sutherland and Beulah Marie Dix.

At the Back Bay Opera the week opened with The Girl of the Golden West, which is now making the rounds of the subscription nights. One of the unusual features of the week will be the [illegible] of La Gioconda, with the cast headed by Riccardo Martin, whose [illegible] engagement for Forest was a notable matinee. Hansel and Gretel, with the Metropolitan principals, given at a matinee Saturday, will be tried in the evening this week.

Uncle Tom's Cabin is the bill this week at the Grand Opera House, the first hearing of the play in three years, a most unusual state of affairs, but a necessity on account of the present stringency of the authorities over the law concerning stage children.

William H. Crane has a capital character of his familiar type in U. S. Minister Bodloe, which is doing excellently at the Park. George Ade has caught the amusing side of Central American revolutions in this comedy, and he has given a character of most strenuous Americanism as the central figure, so that Mr. Crane is quite at his best. Mrs. Thomas Whiffen is admirable in every way.

The Dollar Princess at the Colonial keeps up to good business, with Donald Brian, Will West and Carroll McComas making the principal success.

No limit is in sight for The Follies of 1910 at the Tremont, and rumor has it that Mr. Ziegfeld will rehearse the 1911 series and stage it here instead of New York, taking it to the Jardin de Paris later.

Madame X at the Majestic is the most strenuous dramatic play in town and has a monopoly in the line of emotional drama. Dorothy Donnelly's work in the leading character, especially in the trial scene, is what wins the triumph.

The Rosary keeps on at the Globe, where it has now passed all the marks for long runs this season at this house, and it promises to hold the stage until well along to the end of the season.

Master Gabriel heads the bill of the week at Keith's and the other attractions there are George Reno, Beatrice Ingram, Willette Whittaker, Charles and Fanny Van, Butler Haviland and Alice Thornton, Rice, Sully and Scott, Anita Diaz and her monkey, and Il Trovatore, given by moving pictures.

The burlesque bills as changed in town this week are: Gaiety, the Vanity Fair Burlesquers; Howard Athenaeum, the Cosey Corner Girls; Columbia, the Cherry Blossoms; Casino, Bobbie's Knickerbocker Burlesquers.

An important suburban event was the opening of Cambridge's first theatre. After delays due to the authorities, the new house was finally opened by M. Douglas Flattery to-night. The chief feature of the specialty bill was the old success by Gilbert and Sullivan, Trial by Jury, directed by James Gilbert.

Mrs. Fiske's engagement of a single week at the Hollis in Becky Sharp broke three records. It was the largest of the house this season, had the largest advance sale that the house had known, and was her one best week in this city. The manner in which the orchestra was kept underneath the stage was a great tribute to Mrs. Fiske's popularity.

Edna Carrethers, one of the chorus girls in The Balkan Princess, was dancing during the closing performance of the engagement in this city, when she caught her foot in her skirt and fell to the stage, sustaining a compound fracture of the left leg. She was taken to the City Hospital.

Cecil Kern, of the Madame X company, was in the crowd at the Boylston Street station after the performance night last week, when she felt a tug at the hand bag which she was carrying. When she could make an examination she found that she had been robbed of two small purses containing bills and gold amounting to $106 in all. The crush was so great at the time that it was impossible to locate the pickpocket, although a prompt appeal was made to the police.

Charles Frohman made a flying trip to Boston last week to see William H. Crane's play and The Dollar Princess. He was accompanied by Paul M. Potter.

Mrs. George F. Marion, wife of the stage director for Henry W. Savage's forces, sailed from this city last week for Europe, accompanied by her two sons. She will place them in school abroad and later she will be joined by her husband.

It was a great afternoon for the Italian colony at the North End when Elvira Leveroni went on to New York to sing in The Girl in the Golden West at the Metropolitan, in exchange for a singer who came on to the Back Bay house. They were naturally proud of their little girl, who had grown up to be a grand opera singer, and quite a contingent went on with her. This was the realization of her ambitions.

The anti-tights bill, which was sent to the Legislature at the opening of the session, has been withdrawn by request.

Florenz Ziegfeld, Jr., made a week-end visit to Boston.

There has been trouble in the suburbs over one of the pictures of Madame X, and the picture that is unbought of in Boston bears a number of white patches when it reaches the billboards of Salem.

Constantino, the tenor of the Back Bay Opera company, was the guest of twenty-five of the leading Italian-Americans of this city at a dinner given last week at the Touraine. Judge Leveroni was the toastmaster and Dr. Henry Scalzilli gave the address of welcome.

One of the real estate transfers of last week was that of a part of the Bowdoin Square Theatre property in Bowdoin Square from Katherine L. Kimball to George E. Lothrop, the proprietor of the house. Dr. Lothrop, by the way, has just returned from a pleasure trip to Cuba.

Mrs. J. Frank Hale, who was Tessie Mooney before her marriage and retirement from the stage, has returned to her home in this city. She sailed from Europe, accompanying Pauline Chase upon her return to London.

After being promised all the season a definite date is fixed for the appearance of Caruso at the Back Bay Opera House. He will sing there on Washington's Birthday in Manon Lescaut, Amato also will be in the cast.

When The Dollar Princess finally closes its Boston engagement it will have a tour of the New England Circuit, including Maine. This will be the first of Charles Frohman's attractions to play in the Pine Tree State this season.

The Spendthrift, which was moved away from Boston that David Warfield might stay longer with The Return of Peter Grimm, will follow John Drew as the next attraction at the Hollis. It came as near the city as Providence, and then went back to Buffalo.

Boston will have another visit of the New Theatre company, and possibly a longer one than last season. It will appear at the Shubert, the house of the first local engagement. It will be impossible to give The Blue Bird here under the anti-stage child regulations, and probably The Piper will be barred out by the same reason. That will be unfortunate, as the author's home is in Cambridge, and she is well known in local literary circles.

JAY BENTON.

PHILADELPHIA ITEMS.

Bernhardt—Mrs. Fiske—John Barrymore—Genee—Mrs. Leslie Carter.

PHILADELPHIA, Feb. 7.—Madame Bernhardt furnished the chief excitement in theatrical circles in Philadelphia last week. Aided by Mayor Reyburn, Director Clay and a protesting clergy, she advertised La Samaritaine so effectively that everybody in the Quaker City interested himself in the disputation. Of course, Madame Bernhardt maintained that the drama is as elevating, spiritual and moral in its effect, as a course in a theological seminary. And of course her opponents maintained that the drama is thinly veiled sacrilege. As there was no possibility of reconciling the divergent opinions, the Mayor—either through pious or patriotic motives—after some hesitation decided that La Samaritaine is *persona non grata* in Philadelphia, and pointedly suggested that the play be erased from the programme. Madame Bernhardt resignedly accepted the martyrdom with good grace, although she doubtless entertains a very low opinion of Philadelphia as a patron of art. At least, her engagement of eleven performances seems to have been highly successful. She has aroused the enthusiastic admiration of all who have seen her not less for her wonderful vitality than for the survival of her histrionic ability. Her repertoire included L'Aiglon, Camille, Madame X, Jeanne D'Arc, La Tosca and Sapho.

This week Mrs. Fiske follows Madame Bernhardt at the Broad. Her Becky Sharp is beyond all question one of the supreme characterizations of the American stage, deserving every word of commendation that the most eulogistic critics have ever bestowed upon it. Mrs. Fiske's tour of the country has been one triumphal round and Philadelphia gladly falls into the procession of her admirers. The company is on the same lofty level with other companies that have supported her, bearing the trademark of her intelligence and skill.

Notable plays remaining in town are The Man from Home, at the Adelphi; The Country Boy, at the Walnut; Two Women, at the Lyric; Katie Did, at the Forrest. William Hodge may apparently make his permanent home at the Adelphi if he chooses. The Country Boy is also pleasing large audiences at the Walnut. Mrs. Leslie Carter in a play suited to her temperament is not exactly repeating the success of Zaza, although she is always interesting.

Seven Days, a comedy which did unexpected things in New York, opened last night at the Chestnut Street Opera House, where the audience found little time for anything but laughter. It is a thoughtless comedy, quite harmless in effect.

John Barrymore has come to the Garrick, succeeding The Traveling Salesman, with Winchell Smith's clever comedy, The Fortune Hunter. The performance of Mr. Barrymore is entirely delightful, and he is well supported by a competent cast.

Eugenia Blair is at the Grand this week in The Light Eternal. She follows The Great Divide.

The Orpheum Players last week presented Diana of Dobson's at the Chestnut Street Theatre. This week, Shore Acres is the bill, and next week they play Woman Against Woman. Florence Roberts, who for three years has been raising chickens, has returned to the stage. She has joined the Orpheum Players.

Uncle Tom's Cabin is on at the National.

Adeline Genee is delighting spectators at Keith's this week. Her dances are remarkable exhibitions of ease and grace, and her company gives efficient support.

Next week, Constance Collier, Tyrone Power, and Arthur Forrest come to the Broad in the dramatic version of Thais. This is an attempt to put the famous opera into spoken form. The Balkan Princess, with Louise Gunning in the title-role, comes to the Lyric, and The Pink Lady will be on at the Forrest.

Last night Otello was sung at the Metropolitan Opera House. To-night, Faust is the opera. Next Monday, a grand Campanini concert will be given.

BROOKLYN AMUSEMENTS.

Minna Phillips and Louis Leon Hall Divided Honors—Louise Carter Well Received.

The Corse Payton Stock co. last week presented a play in five acts from the pen of the late George Hoey, once stage director of the co., entitled The Son of Napoleon. Minna Phillips as the Duke de Reichstadt was decidedly clever and received many curtain calls. Louis Leon Hall made a very fitting Napoleon. Joseph Girard was excellent as Michel Lambert. George B. Fisher, Lee Sterrett, Clifford Stork, Ethel Milton and Charlotte Wade Daniels acceptably filled the balance of the roles. This week, Old Jed Prouty.

The Wife was presented at the Gotham, under the stage direction of Addison Pitt, and the stock company last week gave a smooth and artistic performance. Louise Carter, the new leading woman, had the part of Helen Truman, the wife, and enacted the role creditably. The role of Matthew Culver was admirably played by Harry Hicks and received his share of applause, as did Victor Browne in the role of John Rutherford. Last week also marked the first appearance of Louis Kimball, the juvenile man, who assumed the role of Robert Gray. His acting was very pleasing. The Misses Fiske, Watson and Harvey were all well cast, and the entire company took the opportunity to display fashionable dressing, as every part called for up-to-date attire. This week, The Girl of the Golden West.

At the Crescent last week the stock company gave an impressive production of The Girl of the Golden West. In the title-role, Grayce Scott was well cast. She portrayed the character with a great deal of confidence. George Alison had the role of Rammerez and acted the part in his usual manner. Joseph Eggenton was Rance, the sheriff. The cowboy ensemble consisted of Daniel R. Hanlon, M. J. G. Brien, Charles Schofield, Harry Oldridge, R. Shange and Charles Randolph. This week, Paid in Full.

The Phillips Lyceum Stock company presented last week The Mormon Wife. E. A. Turner, as Dr. Joe Mason, played his part well. Phyllis Gilmore, as Mary Turner was also excellent.

The City was presented at the Majestic last week and pleased a large audience.

Seven Days again held the stage at the Broadway last week.

William Gillette and his company were at the Montauk last week with a repertoire of three plays, Sherlock Holmes, The Private Secretary and Secret Service.

The Lottery Man came to Brooklyn last week and gave the large audience their heartiest laugh of the year. This week, Judy Forgot.

Three Weeks played a return engagement at the Amphion last week. The cast was again headed by Jennie Towler and the supporting company was unusually well balanced and clever.

The Fulton again presented a big vaudeville programme last week, the headline feature being That Annie Laurie Song, by Burr Oversto, which scored a decided hit. Others on the bill were the Five Juggling Jordans, Sam Curtis and company, Richards and Montrose, Bertie Fowler, Rich and Rich, and Nina Nestor company.

Adeline Genee was the headline feature at the Orpheum last week.

An exceptionally fine bill was presented at the Greenpoint Theatre last week, headed by Harrison Armstrong's one-act sketch, Circumstantial Evidence.

Vaudeville still continues at the Grand Opera House.

The attractions last week at the burlesque houses were: Star, Gay Masqueraders; Gayety, Crackerjacks; Empire, Star Show Girls; Casino, Big Review.

CHARLES J. RUFFEL.

NOTES OF VARIOUS ACTIVITIES.

Edwin Mordant has returned to New York and may be engaged for first-class stock or production.

J. Palmer Collins will be at liberty after Jan. 28, on which date Arsene Lupin will close its tour. Mr. Collins makes his headquarters at the Green Room Club.

The members of the Sylvian Social Club, of Brooklyn, N. Y., under the direction of Al. Hirsch, are busy rehearsing The Salem Slasher, which is to be presented Feb. 16. The cast will include Morris Wilner, Thomas Dugan, William Courtney, James Savoid, Arthur Sullivan, Harold Weinstrom, Jess A. Furse, Allan Lord, Martin Peters, Richard Hart, Sam Ackerman, George Martin, Howard Fuller, Mathilda Kitsch, Mable Trimper. The Good Counsel Dramatic Society, of Brooklyn, N. Y., has selected for its next production The Flirt, which will be given on Feb. 20, 21 and 22.

Thomas H. Winnett has secured the sole agency for Oliver Byron's, J. E. Tillotson's, Charles P. Rice's, Pierce Kingsley's, Howard F. Taylor's, Samuel Lewis's and Clay Clement's plays.

A high grade attraction is wanted by the members of the Grand Opera House, Terre Haute, Ind., for their annual benefit. Particulars may be had of T. W. Barhydt, Jr., manager of that house.

Oscar F. Berner, who works at the head of the theatrical profession, has issued an attractive booklet concerning his business. It is embellished with numerous photographs of actors and actresses for whom he has made wigs and toupees during the thirty-five years of his career.

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In a new Farce by Edgar Selwyn and William Collier, entitled
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A Farcical Comedy
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LYRIC 42nd St., W. of B'way. Tel. 2216 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats, $1.50.
LIEBLER & CO.'S Production of
THE DEEP PURPLE
By Paul Armstrong and Wilson Mizner
EXTRA MATINEE LINCOLN'S BIRTHDAY

WEST END 125th, W. of 8th Av. Tel. 2904 Morningside. Evgs. 8:15. Mats. Wed. & Sat., 2:15. Wed. Mat., $1.
WM. A. BRADY (Ltd.) Presents
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WEEK OF FEB. 13th. | Wm. A. Brady (Ltd.) Offers | MOTHER

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CASINO Broadway and 39th Street. Tel. 3846 Murray Hill.
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New Musical Play in Three Acts
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DALY'S B'way and 30th. Evgs. 8:15 Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. Tel., 5973 Madison Square.
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A Comedy by A. W. Pinero

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COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD
Moves to Cohan's Theatre, Monday, Feb. 13th.

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MR. OSCAR HAMMERSTEIN presents
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THIS WEEK:
THE BLUE BIRD
With A NEW ACT By Maurice Maeterlinck, will be placed in repertoire and acted by the repertoire company Monday Night at 8:15, and repeated Saturday Matinee and Night.
THE PIPER
By Josephine Preston Peabody, produced at the New Theatre Jan. 30th, will be given Tuesday, Wednesday, Thursday and Friday Evenings at 8:30 and Wednesday Matinee.

REFLECTIONS.

Sir Charles Wyndham returned to London Wednesday, Feb. 1, with Baby Mine and The Havoc in his pocket. Weedon Grossmith is to appear in Baby Mine at the Criterion Theatre, London, Feb. 23, and Sir Charles himself will appear as Richard Craig, done here by Henry Miller, in The Havoc, at the Criterion during coronation week.

Edouard D'Oize, who last season was director of productions in the Peruchi Stock at Tampa, Fla., has signed with Frederick Warde to play the leads in Virginius and Damon and Pythias. He recently opened with the company in Kansas City, Mo. Mr. Warde's tour will include the west coast territory.

Ben Greet recently returned from Richmond, Va., where he went to produce Bernstein's first play, Barcail, for Liebler and Company. Mr. Greet likes a little change now and then, but says he prefers "even Bacon to Bernstein," and intends shortly to return to the Elizabethan era of playwrights.

The name of Beatrice Belmont in the cast of Gerald Griffin's sketch, Other People's Money, at the Fifth Avenue last week, was a programme error. Miss Belmont left the sketch in Providence, R. I., three weeks ago. Bessie Bruce was her successor.

Jane Wheatley has been suffering with a severe case of la grippe in Salt Lake City, where she has been leading woman at the Garrick Theatre for some months. With pluck and determination she has played at every performance.

Amusements Throughout the Country

SPECIAL TO CORRESPONDENTS.

The next two numbers of THE MIRROR *will be published in advance of the usual time, owing to the observance of Monday, Feb. 13, as Lincoln's Birthday, and Wednesday, Feb. 22, as Washington's Birthday. Correspondents are therefore required to forward their letters for those numbers at least 24 hours in advance.*

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The Climax (return) Jan. 19; good co. and business. Seven Days 20, 21; capable cast, to fair business. Frances Starr in The Easiest Way 23; excellent co. and performance; good business. The Lyman Twins 26. The Cow and the Moon 27, 28.——LYRIC (Gaston Neubrik): The Girl from Rector's 26. The City 30. Coburn's Minstrels 1. Virginia Harned 4.

MONTGOMERY.—GRAND (H. G. Fourton): Frances Starr in The Easiest Way Jan. 24; excellent co.; great satisfaction, to very large audience. The City 31. Virginia Harned 3.——MAJESTIC (W. K. Couch): Mabel Paige co. in The Game 23-28; very satisfactory performances, to large business. Virginia Harned 2. A Japanese Honeymoon 3, 4.

SELMA.—ACADEMY (William Wilby): Just Out of College Jan. 31. The Rosary 4.

ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman): Polly of the Circus Jan. 19; Ida St. Leon as Polly touched the heart chords; broke all house records; two encores were given at the close of the final act, but even then many were reluctant to leave the presence of Polly.

BISBEE.—ORPHEUM (L. J. Overlock): Isle of Spice 2.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): Nazimova and excellent co. in Little Eyolf Jan. 23 to large and appreciative audience. The Girl from Rector's 24. Paul Gilmore 3. De Wolf Hopper 6.——NEW PRINCESS (J. Frank Head): Pelest, Martinez and Martinez, Olive Swan, Crosby and Lee, and Connors and Brown week 30-4 (except 3). Lillian Russell 3.——GRAND (M. Mattar): W. H. Lewis Stock co. in repertoire, opens 6.

LITTLE ROCK.—KEMPNER (A. M. Ybanez): Billy Clifford in The Man, the Girl and the Game Jan. 28; performance and business good. Madame Nazimova in Comtesse Coquette and Little Eyolf 23; two large audiences. The Girl from Rector's 2. Paul Gilmore in The Bachelor 4. De Wolf Hopper in A Matinee Idol 7.——CAPITAL (Fred Pennell): The Virginian Jan. 24; excellent performance; fair business. Lillian Russell 2.

FAYETTEVILLE.—OZARK (W. D. McNair): Mrs. Wiggs of the Cabbage Patch Jan. 13. Polly of the Circus 14, matinee and evening performances; large pleased audiences. Beverly Stock co. and business. The House of a Thousand Candles 31.——ITEM: In the absence of plays Tovey's Orchestra and motion pictures were the attraction.

PINE BLUFF.—ELKS (C. B. Philpot): The Virginian Jan. 25; good co.; fair business. Madame Nazimova 26 in A Doll's House delighted a large and appreciative audience. The Pine Mouse 28; good performance and business. Paul Gilmore 3. The Merry Widow 8. Olga Netherscole 16. Chocolate Soldier 20.

EL DORADO. — JOHNSTON'S OPERA HOUSE (E. C. Kaufman): Richards and Reed Comedy co. Jan. 23-28; fair co.; fair business. Classmates 3. Lost in Society's Whirl 11.——ITEM: A. G. Howard, former manager of Johnston's Opera House, is now manager for Duncan, hypnotist.

FORT SMITH.—GRAND (C. A. Lick): Billy Clifford in The Girl, the Man and the Game Jan. 24. Beverly 26. The House of a Thousand Candles 28.

TEXARKANA.—GRAND (Charles E. Savage, res. mgr.): The Pine Mouse Jan. 30. The Girl from Rector's 4. The Merry Widow 8.

CALIFORNIA.

SAN FRANCISCO.

The Girl in the Taxi Arrived—Frank Belcher Royally Welcomed.

The Salesman has gone, but we welcomed The Girl in the Taxi at the Columbia last evening, Jan. 23. It was very enjoyable and the cast very well balanced.

Is Marriage a Failure?, at the Alcazar, drew a big house at its opening 23. The play was well presented and pleased. The next production billed is Sweet Kitty Bellairs. Miss Vaughn and Mr. Lytell play the leads.

Fred Belasco returned from Los Angeles and is very busy arranging for the erection of his new house in the old downtown district. The new Alcazar will be located on O'Farrell Street, a short distance from its former site.

The Princess offered A Gentleman from Mississippi matinee 22, and the next attraction will be Men from Mississippi, but under the name of Famous Georgia Minstrels.

The Savoy opened up 23 with The Chocolate Soldier, but the welcome of the night was given to Frank Belcher, who takes the part of the captain in the cast. He was a popular fellow about town for many years, having sung himself into popularity as an amateur and now as a professional. We gave him a hearty reception. Besides, co. is excellent and the play was enjoyed. This play skips Oakland and does not receive orders for tickets over the 'phone.

The Orpheum has a great bill this week and the Empress has Ray Dooley and Metropolitan Minstrels. The Wigwam out in the Mission banks every week and the National runs smoothly on.

The Garrick was transformed into a 5 and 10 cent picture house evening 21, and along Fillmore Street the same kind of house have grown up, like mushrooms, and all appear prosperous.

Tetrazzini left for the South 23 after a stupendous success with us. She received the gold card at the Dreamland before a big audience and tears were summoned up so deeply was she impressed by our appreciation of her kindness. Kocian, the violinist, has gone. Sigmund Beel has come, and Josef Hoffman will give concerts 19. Madame Calve will favor us this season and many excellent musical treats are promised us.

A. T. BARNETT.

LOS ANGELES.

Tetrazzini to Give Third Concert Here—A Long Season Predicted for The Fox.

Theatrically speaking, the big attraction this week has been the two concerts given by Tetrazzini at the Auditorium on Jan. 24 and 27. The big house with its seating capacity of 3,000 was taxed to the limit at both concerts; in fact, several hundred people were seated on the stage and in various other places where a seat could be crowded. The demand has been so great for a return engagement that Manager Behymer bought off the Salt Lake engagement at a cost of $5,000, thus securing for the Los Angeles public a third concert on Saturday night. At the opening concert the public greeted the great diva with shouts of applause, hurrahs and flowers in great quantities.

The next big attraction playing this week, 22-29, is James T. Powers in Havana at the Majestic. The co. is fairly large and well selected. There are no soloists of particular note and the attraction of the whole piece centers in Mr. Powers, who produces enough fun and laughs to recompense the large audiences which have been packing the house nightly. Maxine Elliott in The Inferior Sex is drawing good advanced sale for next week.

The Fox is now playing its second triumphant week at the Burbank with people being turned away nightly, and the S. R. O. sign displayed at all times. It is hard to tell when this new play will end its run for, judging from all signs, it should play for many weeks yet.

People are still packing the Grand Opera House at each and every performance of the Campus. It also is on its third week, with no apparent let up in attendance. Mr. Hartman has a clever vehicle in this comedy written by one of his co., Walter De Leon, and he is seriously considering the starring of Mr. De Leon in this play the coming season.

The Lottery Man is running its second week at the Belasco, and has proven a tremendous hit, as other attractions in the city and Manager Blackwood has decided to run it the third week, commencing 30. The work of Dick Vivian and Pauchlan Everhart and the rest of the Belasco co. is most effective. The Liars, in which Stage Director William Bernard will make his reappearance upon local boards, is scheduled to follow The Lottery Man, with Hayden Talbot's new piece, In God's Country, booked for the near future.

Florence Roberts, supported by Thurlow Bergen, in Edward Sheldon's remarkable play, The Nigger, will open for a week's run at the Auditorium 30. The advance demand for seats shows more than the ordinary interest.

The Orpheum Road Show is paying its annual visit, and is better than ever, and though a great attraction it cannot be said that the attendance is one bit increased because the house is continually packed every day in the year.

DON W. CARLTON.

SAN DIEGO.—1818: James T. Powers in In Havana Jan. 19, 20, with matinee 20: splendid co., to capacity houses; reception given Mr. Powers evening 19 compelled him to respond with a curtain speech. Maz Dill 24, 25: good co., to capacity. Mr. Dill being well supported by Jack Pollard, Roger Gray, Laura Oakley, Percy Bronson, and Earnest Van Pelt, all being well and favorably known here. Florence Roberts in The Nigger 27, 28. Ole Olsen 31. The Time, the Place and the Girl 7, 8. Josef Hoffman 9.——QUEEN: George Bonhair Troupe, Warden, Perry and Wilbur, Tennis Trio, Billy Chase and Beatrice Turner make up the bill at this house, together with motion pictures, for week of 23-29.——PRINCESS: Lewitt and Ashmore, Reginl and Monyhan, and Harvey Peck, with three reels of motion pictures, are crowding house at two performances daily.——ITEM: William Poillon, honorary curator of the American Numismatic Society of New York, is here on a visit to William E. Gross, one of the managers of the Isis Theatre.

OAKLAND. — MACDONOUGH (H. H. Campbell): Maxine Elliott in The Inferior Sex Jan. 25; splendid production, to capacity houses. The Dollar Princess 26-28. Maz Dill 30-6.——LIBERTY (H. W. Bishop): Bishop's Players presented The Servant in the House 23-29; fine production; cast small but up to all requirements; attendance very good. The Marriage of William Ashe 30-7.

COLORADO.

DENVER.

George Monroe Made Big Hit—The Girl in the Kimono Drew Capacity Houses.

George Monroe, with The Midnight Sons, played to fine houses at the Auditorium Jan. 24-29. He was very funny in the role of Pansy Burns, and certainly made a big hit. George Schiller, Alma Tosiln, Mona Desmond, Sophie Allen, and Rosalie Cebellos were all good and shared in the applause. The scenic equipment and the costumes worn were exceptionally good. Dark 30-5. The Merry Widow 6-12.

Countess Tharma de Swirsky at the Broadway 27, 28 played to very good business. The Arcadians 30-5.

The Girl in the Kimono crowded the Tabor to capacity 22-28. Members of the co. included Gus Pixley, Frances Warren, Marie Malatestam, Leo Moran, Grace Conklin, and Robert T. Malloy. The Traveling Salesman 29-4. A Broken Idol 5-11.

Runaway Girls was the attraction at the Baker 21-27, good business reported. A Parisian Model 28-3.

William Farnum and co. were headliners at the Orpheum 23-29. Other acts included the Six Musical Cuttys, Callahan and St. George, the Temple Quartette, Hadie Furman, Bowman Brothers, and Studies in Porcelain; business big.

Frederick Hallen and Molly Fuller head the bill at the Majestic 28-3. Other acts being Kretore, May Nannery and co., the Blais, Chevalier De Loris, and Heim Children, all pleasing; good business. W. EARL ALKIRE.

ASPEN. — WHEELER OPERA HOUSE (Sheehan and Yates): Pictures Jan. 23-28. The Dunbar Stock co. presented The Girl of Eagle Ranch 25 to a fair house.

CONNECTICUT.

HARTFORD.—PARSONS' (H. G. Parsons): Marie Cahill and her clever co. Jan. 27 presented Judy Forgot before a large audience that was kept in good humor. She was surrounded by an exceedingly bright co. The Yale Dramatic Association 28 were greeted, matinee and evening, by friendly audiences composed chiefly of the local alumni, who applauded them enthusiastically for their creditable performance of Goldoni's Il Ventaglio (The Fan). The stage settings and groupings were of more detail than usual with an amateur entertainment. Colt's Band (local) celebrated its fifty-seventh anniversary 30, rendering a delightful concert, which received much appreciative applause from the many friends gathered. Our World 2, John Drew 3, 4, 6-11 is billed as "Henry W. Savage week;" when the time is divided between his Excuse Me and Everywoman. At Poli's week of 30 the topline is Minnie Amato's co.

A. DUMONT.

BRIDGEPORT.—PARK (Shea Amusement Co.): After three busy weeks of preparation this spectacular house comes under new management Jan. 23, with Cyril Scott in The Lottery Man; a promenade behind the first floor seats has been widened, shaded leather doors now separating it from the foyer; furnishings have been renewed, and the house is spick and span. The Elks bring Sam Bernard here 30 in He Came from Milwaukee. A total leasehold interest of 14 years has been secured, and it looks as though the house would repeat its success under the Smith regime.——POLI'S (L. D. Garvey, res. mgr.): Onlap's musical-mystery act is the novelty 23-28 and well received. Other acts on the bill are Sidney Gibson and Harvey Sexsmith, Fields and Carroll, and Haines and Vidoco. WILLIAM P. HOPKINS.

NEW HAVEN.—OPERA HOUSE (M. T. Yack): John Drew and his very excellent co. in Smith 1 was greeted by a large audience. Paul Potter's little Paris farce, The Zebra, very much Americanized and softened was offered for the first time 2.——HYPERION (E. D. Eldridge): Excuse Me Jan. 30, 31; immense houses seemed to thoroughly enjoy the offering; many bright and original lines, and the place of action (an Overland limited train) is decidedly novel and refreshing. Grace Van Studdiford 7. Beverly with Justina Wayne, matinee and night, 8.

E. J. TODD.

MERIDEN.—POLI'S (Thomas Kirby): Beverly of Graustark Jan. 25, matinee and evening, to good business. Damrosch New York Symphony Orchestra in The Children of Bethlehem 30; to S. R. O.; splendid satisfaction. Phelan Musical Comedy co. 2-4, presenting The Tale of Spice, Knight for a Day, Coming Through the Rye, at popular prices; to good business. Zebra 6.

WATERBURY.—POLI'S (Harry Parsons): Henry Ellsworth's Passion Play pictures returned 27 to big business. The Commuters 23 attracted a good audience. The Girl from Rector's 30; large audience. John Drew and his excellent co. in Smith 31 to capacity. Daniel J. Ryan in The Black Fox 2-4. Grace Van Studdiford in The Paradise of Makonet 6. Bessie Abbott Opera co. 8. The City 9. The Zebra 11. Mrs. Plaks 14.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Warnie-Wards Stock co. Jan. 26-28, presenting The Way of the West, Tempest and Sunshine, St. Elmo, and The Queen of Chinatown; business and co. satisfactory. The Black Fox 1. The Girl from Rector's 7.——ITEM: The American Thread Co. is now running full time in all departments (58 hours), which is better than in their other plants.

NORWICH.—POLI'S (J. W. Rush, res. mgr.): For the eighth week of the Poli Players Lynwood was well presented 2, drawing large houses at every performance. Next week, Looking for Trouble.——AUDITORIUM (J. E. Shannon): A good bill for week of Jan. 30, headed by James Grady and co. Others were Marmella and Wolfe, Jane Hilton, and Taylor Twin Sisters.

WINSTED. — OPERA HOUSE (Harry Gale): Sidney Drew in Billie Jan. 24 pleased a good house. Beverly 26.——ITEM: Millie E. Norton, who has been local manager for three years, has severed his connection with it, and Harry Gale, who is well known in the picture field, is now the local manager.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Beverly of Graustark Jan. 27; good house. Katzes-Phelan co. 30-1. A Knight for a Day, Coming Thro' the Rye, and The Isle of Spice; excellent co.; large houses.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Motion pictures Jan. 29 to good business. The Zebra 7. The Lottery Man, with Cyril Scott, 10.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. Jan. 30-4, presented The Girl of the Golden West to crowded houses all week. What Happened to Jones 6-11.

FLORIDA.

LEESBURG.—OPERA HOUSE (W. M. Monroe): Motion pictures.——UNDER CANVAS: Florida Blossoms Jan. 20 pleased good patronage. Uncle Zeke 23-28; crowded. Jesse James 30. St. Elmo 2.——ITEM: City full of tourists hungry for dramatic entertainment. Fragrance of orange blossoms everywhere.

GEORGIA.

AUGUSTA.—GRAND (Richard B. Tant, res. mgr.): Buster Brown Jan. 23, and matinee, delighted crowded houses. The Climax 31; good performance and house. The Cow and the Moon 6.

MACON.—GRAND (P. G. Phillips): The Firing Line Jan. 26, with matinee, pleased fair business. Virginia Harned in The Woman He Married 30 to fine house. The City 6, 7. Hattie Brown 10.

ROME.—OPERA HOUSE (Joe Spiegelhoff): Merry Widow Jan. 24; excellent co., to big receipts. The Smart Set 1. The Squaw Man 7. St. Elmo 11. Madame Sherry 13.

IDAHO.

BOISE CITY.—PINNEY (Walter Meadowhall): Honeymoon Trail, a new departure out of the old rut, Jan. 27, 28; splendid comedy, good actors; best attraction this season, and best of all they were greeted by an S. R. O. $1,000; after the performance many of the actors went up to the Nat. Sweet bedding department in America, and Manager Hallock took street car till 1 o'clock; jolly good time. Elks' Lee Association 31 and Feb. 1. Polly of the Circus 2, 4. Kissing Girl 6, 8. Olmar 10, 11. Queen of Moulin Rouge 17, 18. Three Twins 21, 22.——ORPHEUM: Elyna and Sweet, pictures and team work; good productions and business.——OAKS, BIJOU, LYRIC, ISIS: All doing well.——NEW BOS: Draws crowd.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock Jan. 30-4 in The Bishop's Carriage; fine; capacity. The Dictator 6-11. Grace Hayward depicted regeneration of Nance Oldem with feeling and fidelity. Charles W. Dingle realized the noble and altruistic William Latimer. Low Welsh played Edward Ramsay with well gesticulated hilarity. Chester Wallace's Tom Dorgan strong and true. One of the best things he has done. Mag Monaghan of Mary Hill consistent. Helen Gallingwater's Mrs. Ramsay true to life. Walter Poulter gave a present Frederick Obermuller. Unctuousness of Bishop Van Wagman delightfully portrayed by Harry Scott. Balance of co. up to usual high level.——ITEM: After absence owing to accident, Lauretta Allen is again with co. During intervening time place acceptably filled by Helen Gallingwater.

SPRINGFIELD.—CHATTERTON (O. Hough): Mrs. Herbert L. Flint, hypnotist, Jan. 22-28 to good business and well pleased. The Chocolate Soldier 29, 30; excellent co., to packed house. Pavlowa and Mordkin 31. The Aborn English co. 3-5 in A Woman of Mystery.——MAJESTIC (C. H. Rumsey): Harney Gilmore in Holly from the Emerald Isle 23-28; fair co. and business. The Defender of Cameron Dam 26, 27 pleased fair house. Bright Eyes 28; good performance, to crowded house. Madame Sherry 29, 30; large house and well pleased. House of a Thousand Candles 1. Billy the Kid 2-5. Mrs. Wiggs of the Cabbage Patch 6-8.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Lillian Russell in In Search of a Master Jan. 15; good business; excellent. Louis Mann in The Cheater 19; fine, huge business; one of best liked actors visiting Peoria. Madame X 20, 21; drew fair business; strong, tragedy play. The Defender of Cameron Dam 23; excellent entertainment; biz Sunday night audience. German theatre co. in Die Schmetterlingsschlacht 24; pleased German audience. Bright Eyes 24; Opal Lean as Cinderella. Rose Melville pleased much; fine musical production. Graustark 26-27. Madame Sherry 28. Fiske O'Hara in The Wearing of the Green 30-1.

BELVIDERE. — DERTHICK'S OPERA HOUSE (Leap and Dysart): Winnetaska Stock co. in The Game Jan. 26. Keogler's Performing Mice, Man of the World 27. Tyranny of the Plains 28 (matinee). A Dutch Blackhead 28; good, to full houses. Nancy 30; good, to small house; the work of Daisy Cameron was especially good. Creatore Band 31. The Wolf 7. The Third Degree 8.——ITEM: Charley Winnetaska, who was with the Winnetaska Stock co., left here 26 to join Blanche Ring at Scranton, Pa.

DECATUR.—POWERS' GRAND (Thomas P. Sonan): The Midnight Knights Jan. 23 (passion moving picture in five films) pleased a well-filled house. The Defender of Cameron Dam 24; good co., to fair business. U. T. C. 25; S. R. O. Madame Sherry 26; excellent co., to packed house. Bright Eyes 27; excellent co.; well-pleased house. Modern Woodmen Minstrel Talent 1, 2. Kyrle Bellew 4. Aborn Opera co. 6. Iroquois Minstrels 9. Sweetheart 10. The Thief 13. Newlyweds and Their Baby 14.

QUINCY.—EMPIRE (W. L. Bagby): Bailey and Austin in Two Men and a Girl Jan. 24 drew large and well-pleased audience; excellent co. and satisfaction. The Goddess of Liberty 28 drew good-sized audience; pleased. The Cry Baby 29, matinee and evening, to good business and satisfaction. The Chocolate Soldier 31. Aborn English Grand Opera co. 2. Bright Eyes 5. The Queen of the Highway 10. The House of a Thousand Candles 12.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Aborn Grand Opera co. in Faust Jan. 27; good co., to good business; pleased. Olive Vail in Miss Nobody from Starland 28; very good co. and production, to capacity business. The Defender of Cameron Dam 30. Father and the Boys 1. James K. Hackett in The King's Game 2. The Call of the Wild 3. The Wolf 6. Bright Eyes 10. The Third Degree 12.

ROCKFORD.—GRAND (Hurt Flannery): The Parade Jan. 17-21 (local): fair business. Gertrude Elliott 23 in The Dawn of a To-morrow 24 delighted a crowded house. Baby Mine 25 (return) pleased large business. Aborn Opera co. 28 presented Martha and Faust, mat-

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lines and evening; to good houses. Daisy Cameron 27 in Wang; good house.

EAST ST. LOUIS.—NEW BROADWAY (Jos. Walsh): Deadwood Dick Jan. 16-21 pleased; business fair. The Lady Buccaneers 22; very good co. and business. At Orpheum's Payer 23-28. Hector Girls 29. East Lynne 31-4.

DIXON.—OPERA THEATRE (Starin and Baker): Baby Mine Jan. 27; Consuelo Bailey in leading role; very capable co.; pleased business.—FAMILY (Eastman): [illegible]; vaudeville and attractive motion pictures pleased good business 23-28.

BELLEVILLE.—LYRIC (F. R. Hallam): Fischer Stock co. Jan. 15-21; fair, to good business. Mezzy Maids Minstrels 22-24; fair, to capacity. Billy the Kid 29; fair, to good business. Oberammergau Peasant Players 1, 2. Sheean's U. T. C. 5. Flirting Princess 12.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): U. T. C. Jan. 24; good co., to fair house. Bright Eyes 26; excellent co. and pleased a packed house. Lower Berth 18 3. House of a Thousand Candles 4.

CAIRO.—OPERA HOUSE (Ora Parks): The Blue Mouse Jan. 23 pleased packed house. Parsons' Concert Band 26 pleased fair business. Paul Gilmore in The Bachelor 29; fair, to good business. The Girl from Home 4.

ROCK ISLAND. — ILLINOIS THEATRE (E. D. Taylor): Aborn Grand Opera Jan. 30. Imperial Russian Dancers 30. The Garrens 18. The House of a Thousand Candles 19. The Wolf 21.

MARION.—OPERA HOUSE (E. E. Clark): The Girl from Home Jan. 24; good co.; medium business.—ROLAND (C. F. Roland): Fay Tincher's Lady Minstrels 9-11; fair business. Royal English Comedy co. 13-14; fair business.

CANTON.—OPERA HOUSE (J. W. Gorsuch): A Coon's Engagement Jan. 16 pleased; good co. The House of a Thousand Candles 31. Lower Berth 18. 2. Baby Mine 17.

STERLING. — ACADEMY (George Olmsted): A Bachelor's Honeymoon Jan. 25 pleased fair business. The House of a Thousand Candles 27 gave best of satisfaction to good house.

ELGIN.—STAR THEATRE (Thielen and Prickett): Sherman Stock co. Jan. 30-4. The Circus Girl (first half), My Friend from Arkansas (last half); good business and pleased.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams): Baby Mine Jan. 22 to very large and pleased attendance. Graustark 28 to good business; satisfaction. The Third Degree 16.

URBANA.—ILLINOIS OPERA HOUSE (J. R. Henry): James K. Hackett 7. Madame Nazimova March 1. Madame X 8.

MORRISON.—AUDITORIUM (A. R. Lewis): A Bachelor's Honeymoon Jan. 26; good co.; pleased full house.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field): Lower Berth 18 Jan. 31 did not satisfy crowded house. A Mountain Girl 3.

INDIANA.

INDIANAPOLIS.

Marie Dressler's First Visit in Six Years—Changes in the Benton Stock—George Arvine's Plans.

English's was dark week Jan. 23-28, except 26, when the German co. of St. Louis presented Lessermann's Die Schmetterlingsschlacht to one of the largest and most enthusiastic audiences that has attended a German performance here in recent years. The Round-Up (return) 30-4. Three Twins (return) 7, 8. The Old Homestead 9-11. Aborn English Opera co. in repertoire 13-18.

Marie Dressler in Tillie's Nightmare broke the attendance record for the opening night of a regular attraction at the Shubert Murat, and business continued big throughout the engagement 26-28. Prince of Pilsen 2-4. Albert Chevalier in Daddy Dufard 6, 7. James K. Hackett in The King's Game 8. Cincinnati Symphony Orchestra 9. Lulu Glaser in The Girl and the Kaiser 10, 11.

Pavlowa-Mordkin, the Imperial Russian Ballet, and the Orchestra directed by Theodore Stier gave a second performance this season at the Murat 25 before a large audience.

Fifty Miles from Boston is the current offering of the Benton Stock co. at the Majestic 30-4. The Soul Kiss was seen for the first time here when presented at the Park 30-1 by a capable co. McFadden's Flats 2-4. Queen of the Highway 6-8. Happy Hooligan 9-11.

The Top o' th' World Dancers, with Vivian Ford, a dainty little dancer, as the doll, headliner of the bill at Keith's Grand 30-4, received a big share of the applause.

There has been a number of changes in the Arvine-Benton Stock co., now known as the Benton Stock, since the resignation of George Arvine several weeks ago. Louise Dunbar, leading woman, has resigned and will close with the co. at the end of the week in Fifty Miles from Boston. At present Miss Dunbar has no plans for the future. Frank Jones, the popular comedian of the co.; Earl Metcalf and Francis Joyner have also resigned. Mr. Jones joined Eugenia Blair in The Light Eternal, which played the Park last week. Earl Metcalf and Francis Joyner will make their appearance in vaudeville, opening at the Colonial week 6 in a sketch called Football, written by Mr. Metcalf and Billy Fitzsimmons. They will be assisted by Irene Douglass. The sketch has been booked over the Sullivan-Considine Circuit. Harry Preston Comin, formerly a favorite of the Forepaugh Stock here, made his first appearance with the new Benton co. 30. Lucille Spinney, formerly leading woman of the same co., will be the new leading woman of the Benton co. Thomas Chatterton, a great favorite here, will be the new leading man. Miss Spinney and Mr. Chatterton will arrive here 6 for rehearsals and will open in a play as yet not decided upon 13.

George Arvine, formerly leading man of the Arvine-Benton Players, announced last week that he had leased the Park for a season of spring and Summer stock, and will open there as soon as the regular season closes, probably the middle of April. Mr. Arvine went to New York recently to arrange with Anderson and Bleecker, who control the Park, and while there secured options on a number of plays and musical comedies new to stock here.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Henry Woodruff in The Genius Jan. 24 opened fair house. Miss Nobody from Starland 28; good performance, to two large houses. Olive Vail in the leading role sang well, and was ably assisted by capable co. The Fortune Hunter 30, with Fred Niblo, and others of the original cast, delighted S. R. O. house; excellent comedy. Newman's illustrated lecture on "Denmark" 1. Ian Robertson in The Passing of the Third Floor Back 3, 4.—AUDITORIUM (Harry G. Sommers): Francis Wilson in The [illegible] 25 entertained capacity [illegible]; [illegible] splendid satisfaction; delightful [illegible] well staged and acted. The Jolly [illegible]ors 27 drew well; biggest and best musical comedy seen here for several seasons. Stella Mayhew bubbled over with good humor as usual. Al. Leech kept everybody laughing. Dainty Lucy Weston sang and danced well, and others of the large cast deserve mention. The County Sheriff 28 to fair house. May Robson in The Rejuvenation of Aunt Mary 31.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Banker's Daughter 23-29. The Lion and the Mouse 30-5; business good.

GOSHEN.—JEFFERSON (Harry G. Sommers): Henry Woodruff in The Genius Jan. 25 pleased fair attendance, the star and Madge Kennedy making an unusually good impression. Rogers' Goshen Band Part Fund Benefit Concert 29 to light attendance; excellent programme. May Robson presented The Rejuvenation of Aunt Mary 30, instead of The Widow Higgins, and as it was the third local presentation of the comedy the business was small. The Passing of the Third Floor Back, with Ian Robertson, 31, drew moderately; cast and production generally satisfactory. The Fortune Hunter, with Fred Niblo, 1. Sterling Stock co. 2-4. Peck's Bad Boy 5. The Cat and the Fiddle 10. Bright Eyes 14 (return).—ITEM: Ethel Sherwin, who has been with The Golden Girl co., has been forced to return to her home here from Manhattan, Kan., on account of illness.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): Raymond Hitchcock Jan. 18 pleased packed house. The Arcadians 19; business fair. The City 20, 21; business good. The Light Eternal; S. R. O. Madame Sherry 25; house sold out. The Russian Dancers 26; house sold out. German co. 27. Barney Gilmore 28. My Cinderella Girl 29.—ITEM: Cast for the new La Salle production called The Girl I Love: Clara Palmer, Grace Edmunds, Sidney Grant, George E. Sherman, Arthur Lancaster, Lyons and Pearson team. The book is by H. H. Burnside and Clarence Vincent Kerr, with Henry L. Sanford and Richard I. Spencer involved in the score.

EVANSVILLE.—NEW MAJESTIC (Henry Meyers): Paul Gilmore Jan. 27 presented The Bachelor to very good house. De Wolf Hopper 28, and matinee, delighted large houses both performances. The Wolf 29, and matinee, pleased good houses. The Squaw Man 30-1 to fair house. Happy Hooligan 5.—WELLS BIJOU (Charles Sweeton): Raymond Hitchcock 29, and matinee, pleased packed houses. A Winning Miss 6. Bright Eyes 7. The Spendthrift 11. The Newly Weds 12.—NEW GRAND (David Boehler): Bill 29-4 includes Austin's Animal Actors, Hoosier Midgets, James H. Cullen, Chick Sales, Felice Morris and co., the Balsars, and Grace Leonard and co.

HAMMOND.—TOWLES OPERA HOUSE (George L. Manderbach): Hickman-Bessey Stock co. Jan. 23-30; very good co.; produced One Girl in a Thousand, Sweetest Girl of All, Wife in Name Only, Prince Jack, Girl of the Ghetto, Burglar and the Lady, and My Old Kentucky Home; business very good. William H. Turner in Father and the Boys 30. Henrietta Crosman in Anti-Matrimony 6. Lewis Mann in The Chester 6. Sweetest Girl in Paris 12. The Grace Baird Stock co. 7-11.

PRINCETON.—KIDD (Willis and Wilkerson): The Squaw Man Jan. 27; fair; light house. The Wolf 28; appreciated; light house. Culhane's Comedians 30-4; the first night Reaping the Harvest; good; big house. The Flirting Princess 9.—ITEMS: Blue River Lodge, No. 361, B. of R. T., will give a ball 22.—The local Order of Moose will give a public musical on the night of the 17th.

VINCENNES.—OPERA HOUSE (W. W. Willis): De Wolf Hopper and Louise Dresser Jan. 27 to S. R. O., and delighted the audience. The Squaw Man 28 only fair. The Wolf 30, Frank Dudley Stock co. 31-5. Lower Berth 18 4. Happy Hooligan 6. The Flirting Princess 11. The Newlyweds 13.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): The Bartlotti Concert co. Jan. 30; fine co., to good business. Man on the Box 31 cancelled. An Aristocratic Tramp 31. Newel Dwight Hillis (Lecture) 8. Lower Berth 13 9. Governor Hoch (Lecture) 18.

KENDALLVILLE. — BOYER OPERA HOUSE (A. M. Boyer): Kellogg-Haines Concert co. Jan. 20 to full house; fine entertainment. The Cat and the Fiddle 31 (return) to packed house; gross receipts broke the record. A Stranger Among Us 10 (home talent). Graustark 28.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): MacClain Stock co. closed week's engagement 28; S. R. O. sign out four nights and one matinee. McFadden's Flats 31; fair, to capacity business. The Spendthrift 4 canceled. The Man on the Box 20.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): Smart Set Jan. 13 pleased good house. Gladys George Stock co. 16-21; only fair. Peck's Bad Boy 23; good business and satisfaction. McFadden's Flats 1. Henry Woodruff in The Genius 9.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Father and the Boys Jan. 29 pleased good house, closing the Grand Opera House in this city, to be opened 2 under a new name, the Orpheum vaudeville theatre.

WABASH.—EAGLES' THEATRE (H. S. Logan): Lower Berth 13 Jan. 23; fairly pleased; capacity. The Port of Missing Men 27; excellent attraction; good business.

NOBLESVILLE.—GRAND (L. Wild): The Port of Missing Men Jan. 25; small house; good co. The Girl and the Outlaw 31.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Peck's Bad Boy 2.

IOWA.

DES MOINES.

Madame Sherry Drew Packed Houses and Pleased—Some Coming Attractions.

Madame Sherry proved a stellar attraction Jan. 30-4 at Foster's Opera House and packed the house; even the gallery was reserved.

St Elmo was offered at the Grand Opera House for the entire week. At the Princess Stock Theatre Richard Harding Davis' The Dictator proved to be a strong drawing card.

The Chocolate Soldier 3, 4 at the Auditorium.

George H. Miller, of New York city, this week succeeded John W. Helwick. Mr. Miller has managed playhouses successfully at Springfield, Mass., and Kansas City, Mo. Three years ago he was advance agent and business manager for The Blue Moon co., headed by "Jimmie" Powers.

Among the attractions promised by the Shuberts for this month are Baby Mine, Frederick Warde, The Golden Girl, The Best People on Earth, Madame Nazimova and Marie Dressler.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Two Orphans Jan. 31. Lion and the Mouse 9. Judge Lindsey (College Lecture Course Number) 10.—ITEMS: Company C., of the Iowa National Guard of Webster City, will put on Facing the Music 8.—Myrtle Ross, while horseback riding at Carroll, Ia., was thrown to the ground and seriously injured.—Major Hyatt, who is prominent in Iowa National Guard circles, as well as manager of the Armory Opera House at Webster City, inspected the two cos. of the Fifty-sixth Regiment at Fort Dodge 28.—The management of the Electric Park at Waterloo announces that many new attractions will be added the coming season, and that improvements will be made in many of the buildings.—O. E. Mattice, late of The Girl in the Kimono co., has accepted the position of trap drummer at the Magic Theatre in Fort Dodge.—William Francis, whom Mr. Mattice succeeds, resigned to join The Cowboy Girl co.—Manager E. O. Ellsworth, of the Metropolitan, was the successful contestant in a recent slogan contest conducted by the Commercial Club of this city. He won with the slogan, "You'll Like Iowa Falls."

FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Cort, Shubert and Kindt): Madame X Jan. 24 to capacity; good satisfaction. Two Men and a Girl 26; deserving of better patronage. The Missouri Girl 29; fair sized audience. Aborn Grand Opera co. 30 in Lucia and Carmen; satisfactory, to fair business. James K. Hackett 31. Defender of Cameron Dam 2.—OPERA HOUSE (D. L. Hughes): Bright Eyes 22, 23; satisfactory, to good business. Blanche Walsh 25 in The Other Woman pleased a well filled house. The Imperial Russian Ballet 28 to capacity.

FORT DODGE.—ARMORY THEATRE (William P. Dermer): A Cowboy's Girl Jan. 23 to big business; fair co. and satisfaction. Frankie Jackson's vaudeville stars 31; co. includes Signor Frisco and co., Leroy and Towne, Jackson Quartette, Roy St. Clair, Dorothy Reynolds, Curley White, Joe Brooks, Murling Brothers and Miss Selkirk. Miss La Toy, and the Macks.—MAGIC (Carl Hepler): Martini and Maximillian, illusionists, extraordinary, and Brownie Carroll 30-1; exceptionally good bill; also excellent photo plays.

DUBUQUE.—GRAND (W. L. Bradley): Blanche Walsh in The Other Woman Jan. 27; excellent performance, to fine audience. A Bachelor's Honeymoon 29; filled the house twice and pleased. Miss Nobody from Starland 31. Madame X 2. Fiske O'Hara 3. Wrestlers 9. The Sweetest Girl in Paris 18. Wrestlers 21. May Robson in The Rejuvenation of Aunt Mary 22. Local 24. The Wolf 26.

MARSHALLTOWN.—NEW ODEON (J. Rachford): Breckenridge Stock co. Jan. 26-29 in For Humanity's Sake, Down Where the Cotton Blossom's Grow, The Gambler and the Girl, A Westerner in New York, Doomed to Death; a good co.; pleased fair houses. The Chocolate Soldier 2. Baby Mine 3. Madame X 4, matinee and night. Mexad All Stock co. 5-12.

SPENCER. — OPERA HOUSE (Franklin Floete): High School Oratorical Contest Jan. 20; good, to packed house. Barriers Burned Away 25; excellent co., to good house. Farmers' Institute 26-28 to good houses. Spanish Orchestra (M. G. M. Lecture Course) 1. Hans and Nick 8.

FORT MADISON.—EBINGER GRAND (W. Ebinger): Vaudeville Jan. 22 pleased good house. Blanche Walsh in The Other Woman 24; good co. and house. The Goddess of Liberty, with Joseph E. Howard, 27; good co. and house. Cry Baby 6. Bright Eyes 7. Baby Mine 14. Panama 15. Monte Carlo Girls 16.

WATERLOO.—SYNDICATE (A. J. Busby): Cowboy's Girl Jan. 28 pleased. Baby Mine 30 (return) pleased fair house. Missouri 1. Madame X 3. Norwood 5-11. Bachelor's Honeymoon 4.—WATERLOO (Al. J. Busby): Sherman Stock co. 30-4.

ANAMOSA.—GRAND (H. W. Lohrman): Beggar Prince Opera co. Jan. 24; big business. Tom Franklin Nye 30-4 opened in Man of World; S. R. O.

CLINTON.—THEATRE (C. E. Dixon): House dark Jan. 19-24. The Aborn Grand Opera co. Jan. 25 in Carmen pleased a large audience. Madame X 1.

KANSAS.

TOPEKA.

Forderick Warde as Julius Cæsar, Helen Hilton as Portia—North Brothers' Company Pleased.

Frederick Warde appeared at the Grand matinee and night Jan. 28 to good business, giving an excellent performance of Julius Cæsar, receiving good support from Andrew Bogers as Marc Antony, Ernest Warde as Cassius, Horace Porter as Cæsar, and Helen Hilton as Portia. Russian Dancers 3. Walker Whiteside 4. The Dollar Princess 7. Madame X 10.

Lynwood was the offering of the North Brothers' Stock co. at the Majestic 23-28, playing to good business and giving a creditable performance. Harry North, Orval Sprague, Ira Herring, and Genevieve Russell handled their parts in their usual pleasing manner. E. W. Howe's dramatization of his own book, The Story of a Country Town, 30, 31, presented by the North Brothers' Stock co. This is the first production of the play. The story of the play is based on a letter received by the principal character, Joe Erring (Harry North), on the eve of his wedding, written by his wife to a former sweetheart, to whom she was engaged when only a girl. Mateel (Genevieve Russell), the bride, explains to her husband that it was written when only a girl, but Joe Erring is of the opinion that a girl should not be engaged to any other than the man she eventually marries, and broods upon the subject until the last acts, when Mateel, in pleading with him, discovers instead of sitting in a chair meditating, he has taken his own life. Some comedy is given through the play by Biz Adam (Sport North) and Marzie, Adam's wife (Gene Palmer), and the other characters are Ned Westlock and Agnes Deming, teacher of the country school (Robert Blaylock and Ruth Robinson, respectively), who are engaged, but whose supreme thought seems to be Joe's trouble. The play has some very dramatic moments, and while presented as a problem play, carries enough humor throughout to relieve the tenseness. F. H. WILSON.

WICHITA.—CRAWFORD (E. L. Martling): Madame X Jan. 26; excellent attraction, to capacity house. The Merry Widow 3.—AUDITORIUM (J. A. Wolfe): The Wolfe Stock co. in A Bachelor's Honeymoon 30-4 delighted good houses; Walter P. Richardson and Jane Morgan handled the leading roles admirably. The Two Orphans 6-11.—PRINCESS (L. M. Miller): Good bill, headed by Arnoldo's performing leopards, panthers and jaguars, 30-4, attracting large houses.—ITEMS: Walker Whiteside, supported by an excellent co., presented The Melting Pot 27 at the Forum, to an appreciative audience of 5,000. This attraction and the Cincinnati Symphony Orchestra 25, 26 opened this new municipal building.—Anna Pavlowa and Mikael Mordkin, with the Russian Imperial Ballet, 4.

HUTCHINSON.—HOME (W. A. Lee): Polmatier Sisters' Concert Orchestra Jan. 23; a quintette of very fine musicians; fair attendance. Polly of the Circus 24; very fine co., to good business. Georgia Olp as Polly and Bernard Johnson as the Rev. John Douglass were exceptionally fine. Madame X 25; exceptional fine co. and scenery; good business; one of the big successes of the season. A Royal Slave 28, matinee and night; splendid attraction, to two fair-sized houses.

SALINA.—CONVENTION HALL (J. A. Kimball): Polly of the Circus Jan. 28; good co., to fine business. The Melting Pot 5. Merry Widow 7.—SALINA OPERA HOUSE (W. P. Pierce): Widow McCarty 1.

LEAVENWORTH. — PEOPLE'S (Phil Alexander): The Wolford Stock co. in repertoire Jan. 22-28; moderate business. The Girl and the Stampede 29, matinee and night, to good business.

PARSONS. — ELKS (H. C. Burch): The Newlyweds and Their Baby Jan. 24 to S. R. O., to appreciative audience. St. Elmo 26; fair house. Walker Whiteside 31; house already sold entirely out.

JUNCTION CITY.—THEATRE (T. W. Dorn): Polly of the Circus Jan. 27; good co.; very appreciative audience. Walker Whiteside in The Melting Pot 1. The Flirting Princess 14.

KENTUCKY.

LOUISVILLE.

The Man Who Owns Broadway Seen Here for First Time—Record of the Week.

Raymond Hitchcock, supported by Flora Zabelle and a strong co., including the veteran,

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HOPE MUSIC CO., Mashapaug St., Providence, R.I

Mark Sullivan, presented for the first time in Louisville The Man Who Owns Broadway Jan. 30-1, at Macauley's, playing to the capacity of the house. The bright, catchy music of the play and the high class work of the people excited high appreciation. Joseph M. Gaites' always welcome Three Twins finished the week to excellent business.

Della Fox in a new play, Delightful Daily, opens 6 and will be followed by the Imperial Russian Orchestra.

De Wolf Hopper, with Louise Dresser as co-star, in A Matinee Idol, proved a very strong attraction at the Shubert Masonic, opening 30. Large houses ruled during the entire engagement. Lulu Glaser in The Girl and the Kaiser will be the next attraction.

Rose Melville in the never failing business producer, Sis Hopkins, crowded the Avenue to the doors week beginning 30. The Newlyweds and Their Baby will open 5.

The Burton Stock co. offered The Old Willow Farm at the Walnut Street Theatre 30-4. The play is from the pen of Chester De Vonde, the leading man of the co., and is a creditable piece of work.

Keith's Mary Anderson Theatre enjoyed a big business week ending 4. A fine vaudeville bill was offered. Adele Blood making a hit in a sketch styled The Picture of Dorean Gray. A feature of the entertainment was the debut of George Austin Moore's wife, who before her marriage was Cordelia Haager, of Louisville. She is a beautiful woman and will be a star in vaudeville.

Hopkins' also had a prosperous week, presenting a uniformly good all around vaudeville bill.

Singer's Serenaders, at the Gayety, and The Lady Buccaneers, at the New Buckingham, filled the burlesque field to a nicety and doing a fine business.

Rumors of changes at the Walnut Street Theatre are rife. John Considine, of the firm of Sullivan and Considine, is in the city and has made a bid for an extended lease of the house. The outcome is uncertain. In the meantime the Burton Stock co. is giving excellent representations of popular plays and is pleasing the public.

During his engagement here Raymond Hitchcock was elected president of a Florida land co. promoted by Louisville people and in which the clever comedian is a heavy investor.

George Lippold, the popular treasurer of the Gayety, who has been seriously ill, is an interesting convalescent.

John D. Sample, a Louisville church singer, possessed of a magnificent tenor voice, sails for Italy in a few days, where he will study for the operatic stage under Lombardi.

CHARLES D. CLARKE.

OWENSBORO.—GRAND (Pedley and Burch): Mam'selle Jan. 24; large audience well pleased. The Squaw Man 25; large audience delighted. Paul Gilmore 26 drew out the elite and pleased a large audience. Richard Bly co. commenced a week's engagement 30 to a very large audience. Blanche Walsh and James K. Hackett coming soon.

HENDERSON.—PARK (R. E. Cook): Blue Mouse Jan. 19; well performed; good business. Mam'selle 26 pleased fair business. Squaw Man 26. Paul Gilmore 28. Going Some 8. Lottery Man 9. The Spendthrift 10. Vaudeville 13-15.

LEXINGTON.—OPERA HOUSE (Charles Scott): Mam'selle Jan. 27, 28; attraction and business light. Raymond Hitchcock in The Man Who Owns Broadway 31; broke all records for the season in attendance; S. R. O. matinee and night.

SOMERSET.—GEM (Thatcher and Waddle): The Wolf Jan. 19 to good business. Sis Perkins 7.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Paul Gilmore in The Bachelor Jan. 28 pleased large house.

LOUISIANA.

NEW ORLEANS.

Praise for Ada Meade—The Blue Mouse at the Dauphine—French Opera Popular.

A competent co. presented Madame Sherry at the Tulane Jan. 29-4 to large audiences during the week. Ada Meade, who is pleasantly remembered here, was delightful as Yvonne and could hardly have been improved on. Neal McCay, Lillian Tucker, and Alta V. Houston were prominent in the cast, and Dallas Welford was distinctly successful in the comedy work, scoring a big hit in his rendition of "We Are Only Poor, Weak Mortals, After All." Lillian Russell 5-11.

The Blue Mouse was seen at the Dauphine 4-10, with Grace Merritt as the principal, and Wilton Taylor, Inda Palmer, John E. Hynes, Guy D. Ennery, and Mabel Risley do the bulk of the work successfully. Virginia Harned 5-11.

At the Crescent a fair co. presented Human Hearts 29-4. The play has been seen here repeatedly and always draws well. In the cast are Fred A. Kelsey, Sidney Mason, Joe Wright, Marie Vann, and Sadye Rodgers, all of whom are competent. Ward and Vokes 5-11.

Jules Layolle's French Opera co. continues popular at the French Opera House, L'Attaque du Moulin was the bill 29, with Messrs. Fontaine, Moore, Cailliot, and Mmes. Donaldson and Blaneard in the cast. Lakme, for the benefit of Miss Rolland, was the bill 31.

The St. Charles Orpheum, since the withdrawal of the Morris Circuit from the field, has no opposition here in high class vaudeville. For week of 30-5 the features were Mlle. Camille Ober, Ryan-Richfield co., Coakley, Hanvey and Dunlevy, Lou Anger, Four Casting Dunbars, Carson Brothers, the Hamlins, and the kinodrome.

The Lyric Comedy co. is the principal feature at the Lyric 30-4, presenting during the week On the War Path and Mr. and Mrs. Brown. Eunice Drake and co. in an oneratic sketch, Monte Wilkes, and the Great Atkins add to the bill.

The Russian Imperial Ballet, headed by Anna Pavlowa, is billed to appear at the Dauphine 13.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN THEATRE (William P. Nolan): Moving pictures and vaudeville Jan. 19-22; business good. Crain-Long-Crain co., vaudeville; good co., to good business. Going Some 22 failed to appear, whereabouts unknown. William Macauley in Classmates 28. Rosary 29. Coburn's Minstrels, date not fixed.

PLAQUEMINE.—HOPE OPERA HOUSE (Lionel Delacroix): A Japanese Honeymoon Jan. 18 pleased. William Macauly in Classmates 29 satisfied.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): Major Brack co., featuring Harry Moore, Jan. 29-4; good co. and business; plays produced were Pals, Other People's Money, At Fort Reno, The Blind Girl, Falsely Accused, Out in Idaho, The Banker and the Girl; specialties by Harry Moore, Louise Robinson, John McKenna and Taylor Trio. At the Old Cross Roads 6-8. Manager Taylor reports this week to be the 156th consecutive week of this organization.——B. F. KEITH'S (J. E. Moore): Keith's Stock co. again demonstrated their versatile talents with a fine presentation of The Amazons 30-4; large business. Niobe 6-11.

BELFAST.—OPERA HOUSE (W. J. Clifford): A full house greeted a concert co. under the direction of Prof. William R. Chapman Jan. 26; a genuine treat was given by the following artists: Estelle Harris, soprano; John B. Wells, tenor; Hans Kronald, cello, and Mr. Chapman, piano. The Climax 6.

BRUNSWICK.—TOWN HALL (H. J. Given): De Maitre de Forges Jan. 30; excellent co.; packed house. Cremasie Dramatic Club 31. Down in Maine 16.

BANGOR.—OPERA HOUSE (F. A. Owen): Charles K. Harris co. 6-8. At the Old Cross Roads 16-18.

MARYLAND.

BALTIMORE.

Hal Reid's New Play Successfully Presented—Some Items of News and Gossip

Baltimore was again fortunate in witnessing another premiere at the Academy of Music 6, when the Mittenthal Brothers presented Hal Reid's new play, To Serve the Cross, before a crowded house. The play is one of the most gripping and intense plays seen here in many a moon. The situations are tremendous in their power and the construction of the play from a technical standpoint is superb. The players, without exception, fully realize the possibilities of the lines and their work was admirable. Theodore Roberts and Orrin Johnson have been seen in Baltimore may times within the past few seasons in various roles, but their work last night was the best we have ever seen. Ralph Delmore, Harold Vosburgh, Olive West and Helen Holmes complete the cast. Next week: For the first three nights Wilton Lackaye will present his new play, The Stranger, and for the remaining three nights and Saturday matinee Madame Bernhardt will occupy the stage in L'Aiglon, Camille, Jeanne d'Arc and Madame X.

Popular Blanche Ring opened a week's engagement at the Auditorium in The Yankee Girl 6, supported by Harry Gilfoil and a big co. Miss Ring is a big favorite in this city, and her friends were much in evidence. Next week: Henry W. Savage presents Everywoman. Douglas Fairbanks in The Cub 13-18.

At Ford's Opera House: George Evans' Honey Boy Minstrels drew capacity 5, and will likely enjoy big business during the engagement. Several new songs have been introduced since last season and the Firemen's Picnic, depicting life in Darktown, concludes the performance. Next week The Commuters will be seen for the second engagement. Mrs. Fiske 20. Dramatic version Thais 27.

Another big bill was provided by Manager Schanberger, of the Maryland, this week, headed by Marie Fenton and the popular Valerie Bergere and co. in her own version of Carmen, while the others on the bill include Harry P. Lester, Ward and Curran, Three Vagrants, Alpine Troupe, with the Charles Abearn Troupe as an extra feature. The Maryland has been drawing crowded houses at every performance.

The Boston Players at the Savoy are giving a splendid production of the time honored East Lynne this week to crowded houses at every performance. Miss Mills has the dual role of Madame Vine and Lady Isabel, and is so far the best she has done since joining the co.

As the Sun West Down holds the boards here this week at the Holliday Street Theatre. It is a strong melodrama cleverly acted by a capable co. Next week, My Friend from Dixie.

The attraction this week at the Gayety Theatre is The Golden Crook co., which is one of the best seen here this season. Next week, The Beauty Trust.

The Follies of the Day holds forth for a week, to be followed by The Pennant Winners 13-18, at the Monumental Theatre.

The second performance of the Chicago Grand Opera co. at the Lyric 2, when The Tales of Hoffman was sung for the first time in this city, drew an audience as large as the one on the opening night. Next opera, The Girl of the Golden West 9, with Carolina White, Bassi and Sammarco.

The building permit for the New Empire Theatre was issued last week, and work will be started on the new structure as soon as the contract has been let. The new playhouse will be erected on West Fayette Street, directly opposite Ford's Opera House, and when completed will be one of the handsomest playhouses in the city. It will have a seating capacity of about 1,500. It is understood that it will be used as a burlesque house, playing the Columbia Circuit attractions.

There is a report current as to the Savoy Theatre on North Eutaw Street, on which the Shuberts hold a lease, to the effect that this firm at the end of the present season will raze the present walls and take in the adjoining property on both sides of the theatre, their purpose being to add to the seating capacity. Just what their plans are for the future is not quite clear, but it is rumored that they intend to manage the theatre themselves, instead of sub-leasing for stock.

All Baltimore society is very much interested in the forthcoming production of the musical extravaganza Professor Napoleon, which will be given for seven performances at the Lyric during the week 13 for the benefit of local charities. The cast will number about seven hundred and a most elaborate production is promised.

The Cercle Dramatique Francaise, of New York, will present the sparkling comedy, Ma Pru, at Albaugh's Theatre 11, under the patronage of the Baltimore Circle.

Ellen Terry will deliver her lecture on Shakespeare's Heroines at the Academy on the afternoon of 14.

Much interest has been aroused by the announcement of Mr. Bernstein, of the Auditorium, that he has secured Henry W. Savage's new production, Everywoman, for the week of 13, as much is expected of this play.

I. BARTON KREIS.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Scheck): Vaudeville and motion pictures 2-7. Phil Ott's Comedians 9; good, to good business. Melvin, Oniel, Debois Animal Show and motion pictures 10-14. Fisher, Price, the Colemans and motion pictures 16-21. Bristol's Equine Paradox and motion pictures 23-28. Roudin, Quinn and motion pictures 30-5 (except 28 and 2). The Man of the Hour 31 pleased an appreciative audience. Madame Sherry 2; satisfied S. R. O.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Vaudeville and motion pictures Jan. 23-25 (except 25) pleased and drew S. R. O. Lyman H. Howe's pictures; highly entertained capacity house; some turned away 25. The Great Santell and co., Charles Clarke and co., Knox and Alvin, Nebur and Cacum, and the Mansfields 30-4. Charles K. Champlin Stock co. 6-11, opening in The Powers That Be. The Gay Morning Glories 13.

ANNAPOLIS.—COLONIAL (Fred W. Faulkner): Howe's pictures Jan. 26 pleased two large audiences; good business. The Man of the Hour 1 (benefit of the fire department); two performances, to good business. Charles K. Champlin Stock co. 13-18. King of Tramps 20. Daisy Cameron 22.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Cercle Montpelier (local) in Kleber Jan. 30, with Madame Larallard Talbot, Dolor Paradis, Emile Lavoie, and a good co. gave a very good performance that gave satisfaction to very large attendance. The Soul Kiss (matinee and night) 31; fair co. and performance, to fair attendance. Sam Bernard in He Came from Milwaukee 1, with a fine supporting co.; performance satisfactory, to very large attendance. Beverly of Graustark 4. The Girl from Rector's 10, 11. At Cripple Creek 13-15. The Girl in the Taxi 17, 18. Texas Ranger 22. The Climax 24, 25.——ITEMS: William Sanford, who has been the dramatic critic of the Fall River "Herald," has resigned and will devote all of his time to writing feature stories and vaudeville playlets.—Thomas J. Whalen, of New Bedford, has joined the Whiteside-Strauss Stock co. to play characters.——It is reported that Lincoln Park Theatre will be opened as a moving picture theatre.—It is a pleasure to see Manager Charles E. Cook back again at his old desk.—The attendance of the stagestruck from New Bedford and Newport, R. I., is very gratifying to the management of the Academy, as the majority of the big cos. do not play those cities.

W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): Henry Young and co., Irene Ferguson, Smith Brothers 30-1. Madame Cecil's Leopards, Mac McNaughton, Douglass and Douglass 2-4, pleasing capacity.——HATHAWAY'S (John M. Hathaway, res. mgr.): Week 30-4: Valerie Bergere's Players in What Happened in Room 44?, Langdon Lucier and co., Sterling and Revelle, The Village Choir, Sava, Barry and Phelan, and Florence Troy; excellent bill; big business.——SAVOY (John T. Barry): Carver and Oliver, John P. Wilde, Three Anglo-Saxons, and Alice's Heredity Pictures 30-4; large audiences.——VIEN'S (E. D. Davenport): Osaka Japanese Troupe, Transfield Sisters, Rose Kessner, and Pinkie 30-1. Australian Four, Crimmins and Gore, and Mabel Carew 2-4; record breaking crowds.——CASINO (Fred J. McAloon): Avery Strong co. in Miss Petticoats, with Clara Richardson in the title-role, 30-1. Lyndon Bank Robbery 2-4. The offerings of this popular co. are evidently appreciated, as business is rapidly increasing.——COMIQUE (H. A. Chennowith): Ted Steele and co. in The Irish Justice, and the Irish Detective, Pantell Brothers, Jack Stockton, Ben and Eva Walker, and Tom Bateman 30-4; large audiences demonstrated their approval at every performance.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): At the Old Cross Roads Jan. 26-28; fair houses. Beverly of Graustark 30; small house. The Lily of the Last (local) 9, 10.——COLONIAL (John F. Adams): Madame Benson and co., Rita Redfield, Quinlan and Richards, Six Castillians, George Bloomquest's Players, Patsy Doyle and Mlle. Dias's Monkey 30-4; fine bill and business.——BROADWAY (Will H. Stevens): Samuel Thornberg and co., Mordaunt and Foster, Van and Pierce, Leavitt and Falls and Taylor Twin Sisters 30-1. Mlle. Unita, the Gregsons, Boyd and Lorrens, Perkins, Lappin and co., and Dealma's Animal Circus 2-4; business continues big.——ITEMS: The management of the Broadway announces a change of policy. The season of vaudeville closes 5 and after a few alterations the house will open as a first-class combination theatre, with bookings chiefly by Klaw and Erlanger, but independent attractions are also announced. This is a new house, less than three months old, and will seat over 1,500.—The management of the Opera House will put in a permanent stock co., under the management of Joseph J. Flynn, opening 11, with The Lion and the Mouse.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Yale University Dramatic Association in 11 Vantastic Jan. 27; very good presentation to good attendance, chiefly Smith students. Daniel R. Ryan in The Black Fox 28, with matinee, pleased the fairly large local following of this earnest actor and one-time local baseball favorite. Gladys Klark co. 30-1, with matinees, entertained good houses. Plays: Parisian Princess, The Senator's Daughter, Man of Mystery, Roanoke, and St. Elmo. The Drummer Boy of Shiloh 3, 4. Leigh De Lacy co. 6-11. The Japanese Girl 17. Lyman Howe 18. Tech Musical Clubs 22. Phil Mahar co. 27-March 4.

HAVERHILL.—ACADEMY (J. A. Sayer): The Soul Kiss Jan. 28 enjoyed by two large audiences. Augusta Perry and co. opened a two weeks' engagement 30, to good house, and presented the first week Why He Divorced Her, Du Barry, and Amy of the Circus; gave satisfaction. For the second week this co. will produce The City of Sins, East Lynne, and The Street Singer's Revenge. More than ordinary interest is manifested in the appearance here of the original production of The Girl in the Taxi 13, with Carter De Haven and Fremont Benton. The Climax 15. Hoyt's Comedy co. 21, 22. Girl from Rector's 23. Time, the Place and the Girl 25.

BROCKTON.—CITY (W. B. Cross): The Denlitch Girls, Mrs. Sheridan-Walsh, Lyndon and Dorman, Budd and Clare and the moving pictures Jan. 30-1; full houses.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in Merely Mary Ann 30-4 opened to capacity and gave a fine performance; Marie Hortenin, the title-role, was seen for the first time in this city and made a very favorable impression; Marion Chester and Louise Langdon as Mrs. Leadbatter and Rosie scored hits; Jack Chagnon as Lancelot, William B. Freeman as Peter, and Al. Warner as a country vicar are deserving praise. Cameo Kirby 6-11.

PITTSFIELD.—COLONIAL (James P. Sullivan): Al. Field's Minstrels 2; good business; enthusiastic audience. A Day at the Ranch 3, 4 (local). Chicago Stock co. 6-11.——EMPIRE (J. H. Tebbetts): Potter and Harris, Carlin and Fox, Lee Berrs co., Kelley and Kent, Vilmos Westony and the Kestons Jan. 30-4, pleasing capacity houses.——ITEM: Thomas Wier, formerly a local boy, received a great reception when he appeared here with Field's Minstrels, being the guest of honor, with other members of the co., at the Elks' new home after the performance.

WORCESTER.—WORCESTER (J. F. Burke): Sam Bernard Jan. 27 in He Came from Milwaukee, to S. R. O. Marie Cahill in Judy Forgot 28; one of the best musical comedies seen here this season. Daniel Ryan in The Black Fox 30, 31; good business. Henry Savage presents the Pullman (motive) Excuse Me 1. The Soul Kiss 4.——FRANKLIN (J. F. Burke): The Idol's Eye drew good business; Eddie Plovelle was good as Abel Crum, although he was suffering from a cold; Hazel Gilmore was very clever.——POLI'S (J. C. Criddle): A very good bill filled this house 30-4.

LOWELL.—THEATRE (Ralph A. Ward): Marie Cahill in Judy Forgot Jan. 31; capacity. The Soul Kiss 24; good house. Beverly 1. At the Old Cross Roads coming.——MERRIMACK SQUARE (J. F. Carroll): Bernac's Annual Circus, Thais Lightner, Eugene King, Marlow and Plunket, moving pictures 23-28; capacity.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Young-Adams co. Jan. 23-28 pleased fair audiences. Plays: Under the Rear's Paw, Beyond Pardon, The Frozen Trail, A Thief in the House, Nell Gwynne, The Prince of Liars, Anna Karanina, St. Elmo, and A Secret Marriage.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. Jan. 30-4 in Cameo Kirby; good business.——OPERA HOUSE (Mr. Mellen-ald): Sheehan Opera co. in Il Trovatore 27; good house; fair performance.

GARDNER.—THEATRE (W. A. Wesley): Yale Stock co. Jan. 30-35 opened in A Jealous Wife; capacity houses; best of satisfaction. Fall Ott's Comedians 13. Warnie Wards and co. 20-22. Texas Ranger 28.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Yale Stock co. Jan. 30-1; good co. and business; plays: The Sporting Parson, Hello Bill, and The Jealous Wife.

MICHIGAN.

GRAND RAPIDS.—POWERS' (L. S. Billman): May Robson in The Rejuvenation of Aunt Mary drew large house Jan. 26 and proved a decided hit. The second act of Miss Robson from Starland 27 went big with good-sized house. The Jolly Bachelors drew heavy business matinee and night 28 and was heartily applauded; satisfactory co. Newman Travel Talks 30 and 6. The Fortune Hunter 2-4. Minska Eiman 8. Louis Mann in The Cheater 10, 11. Baby Mine 27-29. The Arcadians March 4, 5.——MAJESTIC (George Spoth): William H. Turner in Father and the Boys a hit, with large houses, 30-32. Brewster's Millions 30-4; drawing and satisfying large audiences. Through Death Valley 5-8. At the Mercy of Tiberius 12-15. Graustark 19-22.——GARRICK (Garrick Stock co., presenting At Piney Ridge, week 29-4.——ITEM: Orin Stair, proprietor of the Majestic, is now also the owner of the Temple. Mr. Stair bought the house and its equipment from E. P. Churchill.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Hyde Theatre Party, with a fair co., Jan. 23-28, to successful business, and gave very good satisfaction, presenting The Man of Her Choice, Red Circle, The Texan, Still Waters Run Deep, The Girl from My Home Town, and Queen of the Rockies. Derby Day in Cheatown 30; small house. Ellen Terry 31 delighted a good house. The Cat and the Fiddle 3. George Sidney 10. The Cutter Stock co. 20-25.

BATTLE CREEK.—POST (E. R. Smith): Ian Robertson in The Passing of the Third Floor Back Jan. 26; to fair business. Thais Henderson Kids 29 (for benefit Moose) pleased; excellent business. The Cat and the Fiddle 2. The Lottery Man 6. Bright Eyes (return) 7. Orpheum Stock co. 9-18.——VARIETY (John McLarty): Jack Warburton Stock co. 29-4; plays 23-30: What Hate Will Do, Cris the Mysterious Detective, The Land That God Forgot; pleased; excellent business.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson): The Man of the Hour, direction William Wormington, did not fill Jan. 23 or cancel. Victrola Recital Travel Festival 27, 28. House sold out for The Cat and the Fiddle 2. Travel Festival 3, 4. Who Is Your Wife? 6. Thais Henderson Kids 11. The Shuberts' Concert 18. The Wolf 20. The Cow and the Moon 23.

PORT HURON.—CITY (Sam Hartwell): May Robson in The Rejuvenation of Aunt Mary Jan. 23 delighted large audience. The Final Settlement 28, 29.——MAJESTIC (J. W. Brennan): The Passing of the Third Floor Back 31; good co. and business. Miss Nobody from Starland 22; excellent co. and pleased. The Jolly Bachelors 31.

KALAMAZOO.—FULLER (W. J. Donnelly): May Robson in The Rejuvenation of Aunt Mary Jan. 27; splendid co.; well received. The Cat and the Fiddle 3. Louis Mann in The Cheater 9.——ACADEMY (E. A. Bush): The Passing of the Third Floor Back 28 pleased large audiences. Thais Henderson Kids (benefit) 30 satisfied capacity house. The Lottery Man 6.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Helen Ware Jan. 29; excellent attraction to capacity house. Mozart Concert co. 24; good, to good business. High School Minstrels 27. May Robson 28. Ian Robertson 30.

MINNESOTA.

ST. PAUL.

The Commuters at the Metropolitan—School Days Drew Well at the Grand.

An excellent co. presented The Commuters at the Metropolitan Jan. 29-1 to fair business. Blanche Walsh 2-4. The Arcadians 5-11. May Robson 12-18.

The Shubert is dark 29-4. Bailey and Austin in Two Men and a Girl 5-8. Gertrude Elliott in The Dawn of a To-morrow 12-15.

That novel entertainment, School Days, is again playing to large audiences at the Grand 29-4. Herman Timberg, Dan Coleman, Daniel Murphy, Edna Beming, Dolly Dupree, Caroline Stanley, Rose Wood, and Kathryn Brown were favorites. Fiske O'Hara in The Wearing of the Green 5-11.

At the Orpheum 29-4: Augusta Glose, Bassballitis, Maurice Freeman and co., Paul Florus, Gus Oulaw Trio, Six Flying Banvards, and Clifford and Burke.

Anna Eva Fay is in her second week at the Majestic 30-5.

The Girls from Dixie, with Adams and Gehl, and Frank A. Gotch, are having big business at the Star 29-4.

Ellen Terry's lecture brought a large audience to the People's Church 26.

Lilla Ormond was the soloist at the symphony concert at Auditorium, matinee, 29.

Sam Newman, the popular assistant-manager of the Metropolitan, has returned from a trip to West Baden. JOSEPH J. PFISTER.

MINNEAPOLIS.

An Off Week, but Prospects Bright—Justin Cooper and Arthur Cappelen Return.

At the Metropolitan The Old Homestead held forth, with E. L. Sander in the leading role. The Shubert divided its time between a German co. in repertory and Dave Lewis in a farce, called Don't Lie to Your Wife, while the Bijou held forth with the perennial St. Elmo, Martin Alsop playing the leading role. Chief interest centered in the Lyric's production of When Knighthood Was in Flower, in which Warda Howard made her first appearance as leading woman. W. H. Tooker was the Brandon, Cortell Morris, Jane Meredith and Coral Tooker had prominent roles, as did Burke Clarke and Bert Walters, while Justin Cooper and Arthur Cappelen were welcomed back after a long absence. Next week, The White Sister.

The Princess Theatre, which has been offering motion pictures, has been leased by Orville Bunnell and will be devoted to popular priced drama. Bennett's Ideals in repertory filled in the first two weeks and did satisfactory business. Next week, The Widow Perkins is Miled.

Lionel Barrymore, McKee Rankin and Doris Rankin headed the bill at the Orpheum this week, other excellent numbers being Augusta Glose, the Frey Twins and Merrill and Otto. At the Miles Cleopatra Ida Mason headed the bill, while Arthur La Vine's The Flying Dreadnaughts did the same at the Unique.

The Metropolitan next week will harbor Blanche Walsh and The Commuters, with The Arcadians to follow, while the Shubert promises Bailey and Austin in Two Men and a Girl, with Gertrude Elliott in The Dawn of a To-Morrow for week of 6. CARLTON W. MILES.

DULUTH.—LYCEUM (C. A. Marshall): Gertrude Elliott in The Dawn of a To-morrow Jan. 27, 28; excellent co.; much favorable comment by press and public. Miss Elliott as Glad did excellent work, and received enthusiastic applause, and the work of Fuller Mellish as Sir Oliver Holt was much appreciated; full houses at both performances. Franklin Woodruff in The Call of the Wild 29, 30; fair, to good business. The Burgomaster 2-4. Father and the Boys 10, 11.

GWATONNA. — METROPOLITAN (Charles Servatius): Franklin Woodruff in Call of the Wild Jan. 25 delighted medium house. William J. Bowen and Ida Thomas scored. Kidnapped for a Million 29; poor co., to fair business. Real Life (home talent); annual production of Alfalfa Club 31. Barriers Burned Away 4. Manhattan Stock co. 5. May Robson 10. Bohumir Kryl and Band 22.

WINONA.—OPERA HOUSE (O. F. Burlingame): Gertrude Elliott Jan. 26 in The Dawn of a To-morrow to a capacity house; pleased; fine co. Mountain Ash Male Chorus 27 to a fine audience. The Commuters 28 pleased a well-filled house. Manhattan Stock co. 30-4. Father and the Boys 7.

ROCHESTER.—METROPOLITAN (J. H. Reid): Tempest and Sunshine Jan. 31. Barriers Burned Away 3. Miss Nobody from Starland 4. The Commuters 5. A Cowboy Girl 11. The Beauty 20. The Cat and the Fiddle 27. The Boy and Bunny South 28.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Blanche Walsh in The Other Woman Jan. 28 pleased good house. The Commuters 7. May Robson 20. Madame X 21. The Cat and the Fiddle 25.

CROOKSTON.—GRAND (T. B. Brown): Twelfth Night Jan. 25; fair house; well pleased. The Spendthrift 29; small house; co. good. Miss Nobody from Starland 14.

ALBERT LEA.—BROADWAY (F. H. Malbert): The Cowboy's Girl Jan. 29; good house; pleased. Miss Nobody from Starland 2; good advance sale.

MISSISSIPPI.

YAZOO CITY.—YAZOO THEATRE (D. Weberspain): The Climax Jan. 17; very good co.; fair patronage. Graustark 20; co. and business fair. Blue Mouse 22; the co. was good and the house well filled and liberal in its applause. Just Out of College 26 pleased fair house. The Girl from Rector's 27 drew big, enthusiastic and well-pleased audience. Merry Widow 31; house sold out in advance. Three Weeks 6. Adelaide Thurston 11. Paul Gilmore 13. Virginia Harned 14.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): The Cow and the Moon Jan. 28 pleased good business. The Blue Mouse 31; well satisfied; large audience. Just Out of College 28 pleased satisfactory business. Madame Sherry 27; made strong hit, to largest house of the season. Ada Meade, the leading woman, a Mississippi girl, made fine impression and received many social attentions. Seven Days 1. The Merry Widow 2.

JACKSON.—CENTURY (S. J. Myers): The Blue Mouse Jan. 28 satisfied good business, matinee and night. Just Out of College 27; fair house. Madame Sherry 28 delighted full houses, matinee and night. Seven Days 31. Merry Widow 1. The Rosary 2. Girl from Rector's 6. Three Weeks 7. Adelaide Thurston 10. Paul Gilmore 11. The Nigger 14. Low Dockstader 24.

BILOXI.—DUKATES (J. J. Corcoran): Dockstader Minstrels (local talent) Jan. 29, to crowded house. Pictures and songs 23-29 (except 26) drew fine business. J. A. Coburn's Minstrels 2.

GULFPORT.—THEATRE (Lew Rose): The Lyman Twins Jan. 24 pleased fair business. Kidd and the Moon 26, to capacity; fine co. A Japanese Honeymoon 30.

GREENVILLE.—GRAND (W. Isenberg): Just Out of College Jan. 24; small house. Madame Sherry 26; satisfaction. Merry Widow 30.

MISSOURI.

KANSAS CITY.

Courtney R. Cooper's New Play Presented—Thomas C. Cooke and Mabel Acker Did Well.

A new play, yet to be named, was given its initial presentation by the Auditorium Stock co. at the theatre of that name Jan. 29, and from the reception accorded it, the author, Courtney Ryley Cooper, is to be congratulated. The Auditorium management held a play contest recently in which Mr. Cooper's offering was awarded the first prize. The author is a member of the staff of the Kansas City "Star." The production was made simply as The Play Without a Name, but a title will be chosen before the end of the engagement. The story of the play has politics as its foundation and is an interesting insight into the methods of political machines. Woven into the tale of the endeavors of a corrupt Mayor to gain re-election are a blood taint incident and an interesting love story, which, while adding to the complications, give pleasing ending. The presentation was one of merit throughout. The leading role of Robert Morrison was in the hands of Carl Anthony, who did excellent work and was rewarded by frequent applause. George D. McQuarrie made the Mayor the coldest blooded type of politician that is imaginable and scored heavily in a part that is not generally attractive. Theresa Martin, a new member of the co., played the part of the Mayor's daughter, the leading feminine role, and was generally well received, while Fay Baker, another recent addition to the cast, pleased in an ingenue part. Roy Sutherland, Walter Webster, Tom Moore, and Maude Atkinson played other principal parts capably. The production was well staged and properly costumed. Michael Strogoff 5-11.

The Aborn Opera co.'s revival of The Bohemian Girl was the Shubert attraction 29-4, playing to an excellent week's business. The presenting co. were capable throughout and were well received. The Chocolate Soldier 5-11.

The Willis Wood had The Virginian 29-4, and although of course familiar to local theatregoers, was none the less well received. Earle Ryder and Augusta True headed a good co. Madame Sherry 5-11.

Paid in Full was the attraction at the Grand 29-4, playing to good business. Vaughn Glaser in St. Elmo 5-11.

Selbit's Spirit Paintings were the Orpheum headliner 29-4, and the mystifying act found ready appreciation by the large audiences. Other numbers were John P. Wade and co., Belleclaire Brothers, Irene Romain, Grant and Hoag, William Ferry, and Floyd Mack, all being well received.

The Gillies had The Smart Set 29-4 and the show was well received by good sized audiences nightly. S. H. Dudley and Alda Overton Walker headed a capable co. of entertainers. Barney Gilmore in Kelly from the Emerald Isle 5-11.

The New Century Girls held the boards at the Century 29-4, playing to a very satisfactory week's business. The show was one of merit and the audiences seemed well pleased with the entertainment offered. Tiger Lilies 5-11.

Billy W. Watson and The Girls from Happyland were the Gayety offering 29-4, playing to good business. Watson was very amusing, while the supporting co. furnished a clever line of entertainment. Rents-Santley Burlesquers 5-11.

A special return engagement of the Russian Dancers, Pavlowa and Mordkin, at Convention Hall 2 attracted another immense crowd, who enthusiastically applauded the performance from beginning to end. Madame Luisa Tetrazzini and co. 6. D. KREDY CAMPBELL.

ST. LOUIS.

Joseph Howard at the Shubert—Albert Chevalier at the Garrick—Francis Wilson at the Olympic

The Shubert Memorial's patronage last week was immense, the attraction being Joseph E. Howard in his own Goddess of Liberty. Howard sang very pleasingly and a large co. gave good support.

The Garrick held forth Albert Chevalier in Daddy Dufard. After the second act Chevalier appeared in "quaker" scene. Violet Henning was winsome as Rose Dufard. Harry Brett was realistic as a London comic singer.

The Century made merry with Bright Eyes, with Cecil Lean and Florence Holbrook. The co. was large, well trained and splendidly arrayed.

The Olympic's offering was Francis Wilson in The Bachelor's Baby. The farce was very well received and Baby Davis really shared honors. Nina Bemis was pretty as the mother.

The American: A very clever band of players presented A Winning Miss. Max Bloom as J. Barrington Ham led off capably and was so supported.

The Imperial Stock co. revived East Lynne for their numerous following. Jessalins Rodgers as Lady Isabel was very convincing. The co. did well.

Havlin's became enthusiastic over Barney Gilmore as Kelly from the Emerald Isle. Gilmore sang as sweetly as of old amid Texan scenery.

The German Stock co. put on Mutter Thiele at the Odeon to large and well pleased houses. This organization is upholding all traditions of the German stage in finely capable fashion.

The Princess Theatre headlined George Lashwood, who sang and talked away fifty-two minutes most entertainingly. Alphonse Kolaya was retained in piano recital and drew.

The Columbia headlined The White Slaver, presenting its author, Lionel Barrymore, McKee Rankin, and Doris Rankin. The small drama was intense and strongly put over. Ben Shields in High Life in Jail was very amusing.

Manager Daniel Gaskell, of the Princess Theatre, has made arrangements, representing William Morris, Inc., with Lillian Russell, who played here last week in In Search of a Dinner, by which Miss Russell will make a farewell tour in vaudeville, assisted by her daughter, Dorothy, in a musical act, as soon as Miss Russell can agree upon future dates under Joseph Brooks.

Billie this week: Shubert. Aborn's The Bohemian Girl; Century, Aborn English Grand Opera co., opening with Il Trovatore; Garrick, H. B. Warner in Alias Jimmy Valentine; Olympic, Kyrie Bellew in Raffles, Amateur Cracksman; American, Paid in Full; Imperial, A Child of the Regiment; Havlin's, Billy the Kid. FRED DOYLE.

ST. JOSEPH.—SHUBERT-TOOTLE (Harry C. Fitzgerald): Bailey and Austin in Two Men and a Girl Jan. 22, 23; good co.; pleasing production. The Bohemian Girl 26-28, with a big co., pleased capacity houses. The Kissing Girl 29. Frederick Warde in Julius Cæsar 1, Virginius 2. Lyman H. Howe's U. S. War Game 3-5. Walker Whiteside in The Melting Pot 7. ——LYCEUM (C. U. Philley): School Days 22-25; capacity houses and the second largest attendance ever known at this house; Herman Timberg was the great favorite. The New Century Girls 26-28 pleased good business; the olio was good, especially the acts of May Belmont, Johnny Marion and Grace Lillian, and Mr. and Mrs. Harry Ellsworth. The Wolf 29-1. Tiger Lilies Extravaganza 2-4. The Dollar Princess 5.——BIJOU: The Bijou Stock co. presented At Cozy Corners and The Girl from Laramie 22-28; pleasing good business. Co. presents Hearts of the Blue Ridge and Little Lord Fauntleroy 30-4.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Lillian Russell in In Search of a Dinner Jan. 21, to the largest audience in the history of Jefferson City Theatre. Walker Whiteside in The Melting Pot 23; S. R. O. sign early displayed; large and appreciative audience; Governor Hadley and party occupied a box. Lyman Howe 27 pleased large house. The Winning Miss 28; good co. and business; Max Bloom made big hit.

KIRKSVILLE.—HARRINGTON (Herbert S. Swaney): St. Elmo Jan. 4; good business. Mildred 8; fair performance and returns. Princess Chrysanthemum 11 (local); receipts good. Graustark 14; good sale; could not appear because of severe ice storm; destroying electric light service. Texas Ranger 19; fair business and returns. Paid in Full 25; excellent attraction; pleased good house. Isle of Spice 2. Henrietta 3. Madame Sherry 3-4. Madame X 5-8.

The Gayety has The Parisian Widows week of 22, which opened to two large Sunday audiences, who certainly got the worth of their money. Manager Johnson has Harry Hastings' Show week of 29.

At the Krug The New Century Girls did well 22-28. The girls are attractive and the specialties excellent. Underlined: The Miller Stock co. in The Gambler's Wife 26-28. The Tiger Lilies 30-1. A Pair of Country Kids 2. Just a Woman's Way 3. Morgan Stock co. 13-15.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Blue Mouse Jan. 23, to full house; excellent co. Missouri Military Band 24; good business; good band. St. Elmo 6. Flower of the Ranch 18. Classmates 25.

COLUMBIA.—THEATRE (R. H. Hall): A Winning Miss Jan. 26 pleased good house. Lyman H. Howe's Travelogue 30. Paid in Full 2. Harry Bulger in The Flirting Princess 6.

FULTON.—PRATT'S (Gaw and Newland): A Winning Miss Jan. 27 pleased good business. Lyman Howe 28; capacity, matinee and night. Paid in Full 31 to good business.

DE SOTO.—JEFFERSON (Leon Herrick): Howe's pictures Jan. 28 pleased good house. Tempest and Sunshine 28; good co. and business. Girl from Home 11.

HANNIBAL.—PARK (J. B. Price): A Girl of the Mountains 4. Elks' Minstrels 17.

MONTANA.

HELENA.—THEATRE (George A. Miner): Max Figman in Mary Jane's Pa Jan. 3; good business. The Woman and This Man 17; fair house. Three Twins 19; banner house of season; S. R. O. Seven Days 28. Cornell Stock co. 29; for two weeks. Call of the Wild 13. Jefferson De Angelis 17. Mary Mannering 21. Father and the Boys 22.

BUTTE.—BROADWAY (James K. Heslet): Father and the Boys 9. Call of the Wild 11. Jefferson De Angelis 16. Mary Mannering 18. Wizard of Wizzland 21.——FAMILY THEATRE (Dick F. Sutton): Dark; stock co. on tour.——ITEM: Uncle Dick Sutton and wife have returned from an extended trip to the Coast.

NEBRASKA.

OMAHA.

Blanche Chapman and May McManus at the Brandeis—The Week's Record.

Mrs. Wiggs of the Cabbage Patch was the offering at the Brandeis Jan. 22-25. Blanche Chapman in the title-role and May McManus as Lovey Mary were excellent. The balance of the cast were equal to the occasion. Managers Burgess and Woodward promise Paid in Full 26-28, at popular prices. Thamara De Swirsky 30-1. Madame Sherry 3-4. Madame X 5-8.

The Gayety has The Parisian Widows week of 22, which opened to two large Sunday audiences, who certainly got the worth of their money. Manager Johnson has Harry Hastings' Show week of 29.

At the Krug The New Century Girls did well 22-28. The girls are attractive and the specialties excellent. Underlined: The Miller Stock co. in The Gambler's Wife 26-28. The Tiger Lilies 30-1. A Pair of Country Kids 2. Just a Woman's Way 3. Morgan Stock co. 13-15.

Manager Byrne, of the Orpheum, still reports the same old story of crowded houses at his bright little theatre, attracted by more than the usual good programme, consisting of Alcide Capitaine, Josephine MacIntyre, The Fire Commissioner, Kaufman Brothers, Binns, Binns and Binns, Leona Thurber and Harry Madison, and Goleman's European Novelty.

At the American we have three performances daily, at 10, 20, 30, the olio for week of 23 being Finn and Ford, Nick Long and Idalene Cotton, Ernsting Earl, Joseph Callahan, Tony and Norman, and Hickey's Comedy Circus.

The Mae Lang co. are giving a good interpretation of Forty-five Minutes from Broadway week of 23, with The Boys of Battery B underlined for week of 30. J. RINGWALT.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr): Reveos' Stock co. Jan. 9-15; good, to good business. The Rosary 23; fine performance, to large audience. Apollo Concert co. 30. Hazel Lynne 4. Walker Whiteside in The Melting Pot 5. Golden Girl 10. Lyman H. Howe 11. Casino Girls 13. Honeymoon Trail 14. Broken Idol 18.

KEARNEY.—OPERA HOUSE (R. D. Garrison): The Rosary Jan. 25; excellent attraction, to only fair business; play unknown here, which kept down the attendance. Captain of the Plymouth (by local High School) 26; good performance, to S. R. O. Shadowed by Three 28; good business.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Girl That's All the Candy Jan. 26 to small business. Gilpin Hypnotic Comedy co. 30-4. The Golden Girl 8.

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NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Ott's Comedians Jan. 25, 26; fair business. Vaudeville and pictures 30-4 opened to fair business. Performers first half of week: Lazaro and Jones, singing and dancing; Dave Manley, dialect comedian, and Celeste Opera, singer and dancer. Taylor Stock co. 6-11.

DOVER.—CITY OPERA HOUSE (Corson and King): Sweet Lavender 2 (local); good business. Taylor Stock 13-18. Time, Place and the Girl 21. Seven Days 27.

CLAREMONT.—OPERA HOUSE (H. T. Bates): Edith Warren co. Jan. 26-28; good business; pleased. Plays: The Girl of the Emerald Isle, The Crimson Stain, The Girl of the Sunny South, and Cinderella. Bert La Mont's Funmakers 1; small but pleased audience.

BERLIN.—ALBERT (Albert Croteau): The Climax Jan. 31 pleased fair audience.

NEW JERSEY.

NEWARK.

The Girl in the Taxi, Uncle Tom's Cabin, and Vaudeville Among the Week's Offerings.

The Girl in the Taxi was presented at the Newark Jan. 30-4. The Girl of My Dreams 6-11. The Travelling Salesman 13-18.

Uncle Tom's Cabin seems to have lost none of its drawing powers at the Columbia Theatre, as the houses were crowded 30-4.

Bessie Wynne scored at Proctor's 30-4. Others on the programme were Jos. E. Bayard, the Howard Brothers, John W. World and Mindell Kingston, Jester and Rogers, the Four Leagdons, Harry Breen, Richard Barry, and Virginia Johnson, making a good programme.

The Moulin Rouge co. crowded the Empire 30-4. James Howell, Harry Emerson, and Frank Provost were the funmakers. Violette Dunotte, the Lee Sisters, Oscar Kaufman, Victoria Hawtelle, and Mayme Webster helped to entertain.

The Bohman Show entertained big audiences at Waldmann's Opera House 30-4. Will J. Kennedy, Lon Hascall, Lillian Herndon, George R. Sheeman, Victor Casmore, Milan Sheridan, Earl Flynn, and Nettie McLaughlin made up a good evening's pleasure.

Manager Jacoby presented an interesting programme at the Court Theatre 30-4. The first three days were Gibson and Ranay, Ida Barr, Rita Ford, Kramer and Rice, "Wenitz," and Kenting's animals. During the latter half of the week were Mr. and Mrs. Thomas, the Juggling Osmas, Tojetti, Goodsell and Craig, and Meyers and Percy.

Manager Mumford, of the Arcade, aims high and seems to have reached the mark. His Lyceum Players presented Faust to crowded houses 30-4, and you wonder how such a clever cast could be gotten together for the price of admission charged; and that tiny stage, too. The cast included Francis Walker, James Thatcher, Clarence D. Newman, Charles Mann, Don Harold, and May Thompson. Mumford deserves much credit for his work done in this little theatre.

Lend Me Five Shillings was presented by the Thespian Stock co. at Wallace Hall 1 to a large audience.

A scene unprecedented in local musical history was enacted in Wallace Hall 27, when the greatest ovation ever accorded a musician in this city was given Mischa Elman, the young violinist. At the close of the programme, during which the virtuoso would vouchsafe but one encore, the entire audience surged to the platform and unrestrainedly shouted for more—cries of brave from the women and hearty applauding from the men. Percy Kalm as accompanist deserves much praise for his intelligent assistance.

JERSEY CITY.

Robert Hilliard, Stella Archer, and Berton Churchill at the Majestic—Local News.

Robert Hilliard and co. were at the Majestic Jan. 30-4 to S. R. O. in A Fool There Was, and well deserved all the curtain calls and praise bestowed upon it. The Girl from Rector's 6-11. The Light Eternal 13-18.

Mam'selle was presented at the Orpheum 30-4 by the Spooner Stock co. to packed houses and made a hit, as did each member of the co. The staging was perfect, and the piece was put on in a careful Spooner manner. Edna May Spooner as Mam'selle is bewitching, and she played the Parisienne in an easy, snappy manner. Florence Hill had a small part, but her specialty was one big one, and her encores numerous. Raymond Whittaker as the mischief maker was fitted with a capital part, and Edwin Curtis as the old roue was easily a leader. Philip Quinn as the stage-manager was immense. He seemed to be having as much fun as the audience did. Harold Kennedy was as funny as ever as the lawyer's clerk, and his singing specialties were much liked. Hal Clarendon as the Frenchman was fine, and Lelia Davis as Mrs. Tupper was as dignified as of yore. Nell Barrett is a singing specialty and Olive Grove as the hysterical woman had very little to do, but they did it in a happy manner. Thelma 6-11. Chimmie Fadden (with Harry Kennedy in the limelight) 13-18.

The Yankee Doodle Girls were at the Bon Ton Theatre 30-38 to packed houses. The Watermelon Trust, with Coates Grundy and co., was one of the best colored singing and dancing acts ever offered here. Miss New York, Jr., came 30-2 to fine business. The Ducklings 3-4. Kentucky Belles 6-8. The Wise Guy in Society 9-11.

Manager Frank E. Henderson, of the Majestic and Academy of Music, is once more a subject for sincere condolence. He has another carbuncle.

The local Elks had a ladies' beefsteak dinner 31.

Hal Clarendon is a new addition to the Spooner Stock co. at the Orpheum Theatre, where Sheriff Kelly, of the county, gave a theatre party 2.

Treasurer John H. Bones, of the Majestic, has been overworked during Robert Hilliard's stay at that house. Entire house sold out at each performance.

Joe Madden, formerly of Madden and Jess, of the Western Wheel, is preparing to go out with the late Dan Sully's Parish Priest.

Manager Thomas W. Dinkins, of the Bon Ton, has returned from a pleasant trip to Bermuda.

Henry Nelmes, who was at one time treasurer of the Bijou here under the late Colonel John W. Holmes, and who occupies a similar position at the Hackett Theatre, New York city, has purchased property here valued at $22,000 for residential purposes. WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Madame Sherry Jan. 25; would welcome her return. The one big vaudeville attraction of the week filled the house 26, much interest being centered in Lois Francis, who has been taking leading parts in the Lubin picture plays, and Harry Coleman, comedian with the same co.; Miss Francis and Mr. Coleman appeared for the first time in a cleverly constructed one-act farce entitled O'Brien's Christmas Eve; Hamilton and Howlett made good in the musical skit, Uncle's Return; uniformly good bill; the Two Musical Walters and the Fredots in eccentric comedy work delighted large houses 28. Burlington Burnt Cork Minstrels 22, 23.—ITEMS: Madame Sherry, that played the Auditorium 25, opened at Plainfield, N. J., 23. This is the fourth co. offering this musical success under the management of Messrs. Woods, Fraser and Lederer.—Popular demand and the large advance sale of former years for the annual performances given by the Burnt Cork Minstrels has led that organization to book the Auditorium for 22, 23.—Messrs. Fraser and Lederer were in town 25.—Samuel Coon, the popular treasurer of the Auditorium, was suddenly taken ill 26. He is slowly recovering.—The vaudeville profession were represented Saturday the week by M. A. Howard, Edith Hartdegen, Little Brother of the Rich.—MAJESTIC (J. C. Brooks): Handel's Messiah by 300 voices and the Scranton Symphony Orchestra of 40 pieces 27. Soloists: Soprano, Mrs. Joseph Jennings Percy, of New York; tenor, John R. Campbell, of New York; contralto, Alice Watson, of Utica; bass, De Franke Cavallo, of Utica; conductor, Frank Barrow. The Messiah has not been given in full in Utica in 40 years, and will be a treat appreciated by Uticans.—ITEM: There will be no further performances until the change in management, when Ford Anderson will take control of house 1.

SARATOGA SPRINGS.—BROADWAY (J. O. Grau): Poultney Bigelow's lecture, Singapore to Saratoga, Jan. 28 was attended by an immense audience, who were delightfully entertained.—PONTIAC (J. C. Grau): Among the fine bill of vaudeville numbers 27-2 was Prince Hazader, Black Bailey and Black, Marvin Brothers, M. E. Reynolds, Forbes Sisters, Alvin Brothers, Thomas E. Watson, Kelly and Mahlman, John W. Cooper and co., and Ray and Phillips; pleased large crowds.—ITEM: Steve Blower is making a big hit with Chaplin's latest, "Wake Me Up, I Am Dreaming."

OSWEGO.—RICHARDSON (William J. Recisson): The Arrival of Kitty Jan. 26, matinee and night, seemed to please. Robert Mantell in Hamlet 30; this is the first Shakespearean play presented here in a number of seasons, and was greeted by a large audience; Mr. Mantell has surrounded himself with an excellent co., and his impersonation of the Melancholy Dane was above criticism; he was called before the curtain time and again at the conclusion of each act. What Mr. Wright Left 3, 4. The Joseph Sheehan Grand Opera co. 9.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures Jan. 26, with Ted Weller, blackface comedian; Iva Davis, soprano, and a fine bill of pictures, to more paid admissions than ever before recorded in a single night; excellent satisfaction. Arrival of Kitty 30, with Hal Johnson and Florence Forrest, very pleasing performance to fair business. The Thief 31; best co. ever here; Lucille Sutmery as Marise and William Howell as Richard were excellent and the rest of the co. far above the average.

SODUS.—NEW OPERA HOUSE (Mills Brothers): Guy Brothers' Minstrels Jan. 9; good performance, to splendid business, in spite of bad weather. The Tennessee Jubilee Singers Fire Department; very good to big audience. Stetson's U. T. C. 2. What Wright Left 9.—ITEM: All time has been filled so far this season, while many houses in this section have lacked attractions. Feb. 20 or 21 only open time until after March 11; business splendid.

PORT HENRY.—VILLAGE HALL (C. V. Dery): Joseph M. Weber's The Climax Jan. 24; co. and business good; performance fair and pleased well. Juliette Atkinson deserves special mention. Raub's Carolina Minstrels 30 failed to appear.—ITEMS: The fourth annual Rube ball of Knights of Columbus 25 was largely attended.—Mr. Dery is Grand Knight of this council. It proved to be one of the biggest social events of the season.

CORTLAND.—THEATRE (Dillon Brothers): Oratorio, the Creator, Jan. 24 (local); excellent business. Toby Lyons in What Wright Left 27; co. and business fair. Robert Mantell 31 canceled. Sidney Drew in Billy 3. Texas Ranger 4. Chauncey Keiffer Stock co. 6-11 (except 7). Joseph Sheehan Opera co. in Il Trovatore 7.—NORMAL HALL: Sol Marcossen-Leon Renway co. Musicale 25 to fair business.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Bob Desmond co. in vaudeville Jan. 23-25; good co. and business. Augusta Perry Stock co. coming.—ITEMS: Master Buster, of the Desmonds, is a very clever little comedian with a wonderfully sweet voice.—W. F. Connor, Bernhardt's manager, was in town last week. Mr. Connor has a Summer home here.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Douglas Fairbanks in The Cub Jan. 19; excellent; good attendance. U. T. C. 20, 21; big houses. Symphony Orchestra (local) 23; good. Sidney Drew in Billy 25; fair; fair business. Vaudeville and moving pictures 26, 27. Al. G. Field's Minstrels 28.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Texas Ranger Jan. 26 drew two good houses. What Wright Left 28; fairly well attended. Chauncey-Keiffer co. 30-4 (except 3) opened to crowded houses. Robert Mantell in Macbeth 3. The Sheehan Grand Opera co. 6. The Arrival of Kitty 7. Billy 8. Jumping Jupiter 9.

GLOVERSVILLE.—DARLING (Will R. Gant): Leigh De Lacy opened Jan. 30 in The Test to good business; co. giving first-class satisfaction. Other plays: Mrs. Temple's Telegram, Leah Kleschna, An American Widow, The Writing on the Wall, and The Prince of Liars. Edwin A. Relkin 6. White Squaw 8. Three Weeks 9. A Texas Ranger 11.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin): The Climax 17; fine performance; pleased good-sized audience. Lyman H. Howe 18; fine, to packed house. American Vitagraph 21; fine, to S. R. O. Toby Lyons in What Wright Left 26; very good performance, to good-sized audience. American Vitagraph 28; fine; S. R. O.

PENN YAN.—SAMPSON THEATRE (C. H. Sisson): Arrival of Kitty, with Hal Johnson, Jan. 27 delighted large audience. The Girl in the Taxi 30; greatly pleased large business. Toby Lyons in What Wright Left 1. Stetson's U. T. C. 4. Graustark 6.—CORNWELL'S OPERA HOUSE (Sackett and McCann): Tommy Donnelly's Minstrels 23-25 pleased capacity.

NEWARK.—SHERMAN OPERA HOUSE (Frank B. Moody): Arrival of Kitty Jan. 26 has inaugurated chorus girls' contest on Wednesday night also, and hereafter this will be a feature every Wednesday and Friday.

NAT. SAHR.

SYRACUSE.—WIETING (John L. Kerr): Madame Troubadour, with Sophie Brandt, Van Rensselaer Wheeler and Edgar Atchison, May amused good-sized house Jan. 30. Marie Cahill in Judy Forgot gave lively and amusing performances to good-sized audiences 31-1. Joseph F. Sheehan Opera co. 2, 3. Boston Symphony Orchestra 4. Eddie Foy 6, 7. Al. G. Field's Minstrels 8. Sydney Drew in Billy 9-11.—RAFTABLE (E. Rastable): Al. H. Wilson in A German Prince drew well 26-28. In Old Kentucky, with an excellent co. and production, repeated former successes, to big business, 30-1. Graustark 2-4. Thomas A. Wise in A Gentleman from Mississippi 6-11.

E. A. BRIDGEMAN.

ITHACA.—LYCEUM (C. M. Southwell): Helen Grayce Stock co. Jan. 30-4 in House of a Thousand Candles, The Squaw Man, The Cowboy and the Lady, The Road to Yesterday, Three Weeks, When Knighthood Was in Flower, The Chaperon, The Man of the Hour, Beyond Pardon, Little Brother of the Rich.—MAJESTIC (J. C. Brooks): Handel's Messiah by 300 voices and the Scranton Symphony Orchestra of 40 pieces 27. Soloists: Soprano, Mrs. Joseph Jennings Percy, of New York; tenor, John R. Campbell, of New York; contralto, Alice Watson, of Utica; bass, De Franke Cavallo, of Utica; conductor, Frank Barrow. The Messiah has not been given in full in Utica in 40 years, and will be a treat appreciated by Uticans.—ITEM: There will be no further performances until the change in management, when Ford Anderson will take control of house 1.

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NEWARK.—SHERMAN OPERA HOUSE (Frank B. Moody): Arrival of Kitty Jan. 26 pleased fair business. A Texas Ranger 1; good to fair business. Graustark 8. Harry Lindley Theatre co. week of 6 (omitting 8).

GLENS FALLS.—EMPIRE (J. A. Holden): Chicago Stock co. Jan. 16-21; closed a week of capacity business. Plays last part of week: Clothes, The Climbers, and The Spellers. Sydney Drew in Billy 24. Sheehan Grand Opera co. 30. Field's Minstrels 31.

HORNELL.—SHATTUCK OPERA HOUSE (Charles E. Smith): A Texas Ranger Jan. 26 pleased a topheavy house. The Thief 30; small to poor patronage, to a large and enthusiastic audience. Helen Grayce Repertoire co. 6-11.

NEWBURGH.—ACADEMY (Fred M. Taylor): Al. G. Field's Minstrels Jan. 27 to S. R. O.; good performance. Phil Ott's Musical Comedy co. 2-4.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): The Thief Jan. 26; to good business; pleased. Red Mill 31, to S. R. O.; satisfied. Vogel's Minstrels 13.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Al. Field's Greater Minstrels Jan. 26; pleased capacity. The City. Arrival of Kitty, matinee and night, 11 (return).

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): Vogel's Minstrels Jan. 30; good house. The Chorus Lady 7.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann): Allan's Comedians Jan. 23-28 pleased; packed houses. Arrival of Kitty 31.

AUBURN.—JEFFERSON (Ernest J. Lynch): Blanche Ring Jan. 26 pleased capacity. Madame Troubadour 31.

OHIO.

CLEVELAND.

Nance O'Neil at the Euclid Avenue—Marie Dressler at the Colonial.

The Lily, presented by a good co., with Nance O'Neil in the lead, was the attraction at the Euclid Avenue Opera House Jan. 30-4. The Fortune Hunter 6-11.

Marie Dressler captured the audiences in Tillie's Nightmare at the Colonial Theatre 30-4. Prince of Pilsen 6-11.

George Sidney in The Joy Rider was at the Lyceum Theatre 30-4. Graustark 6-11.

Bunco in Arizona was the bill at the Cleveland Theatre 30-4. The White Captive 6-11.

WILLIAM CRASTON.

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IF NOT—WHY NOT?

Results of Chronic Frowning

I will tell you. You have allowed the Wrinkles, Crowsfeet or Flabby Skin to destroy the beauty of your eyes—the "Sagging" Cheeks to deepen the Nose-to-Mouth Furrows, causing the corners of the mouth to droop and destroy the SWEETNESS of your facial expression—the "Flabby" Skin around the neck to distort the once graceful contour of your chin and rob the neck of its charm. In plain words, you have allowed yourself to go neglected until you have become unattractive. No woman can afford to appear, in the eyes of others, passe, aged, unhealthy, or dissipated, as suggested by such disfigurements. If you would like to regain some of the old-time influence and charm, have the "Bags," "Bags," "Crinkles" and "Wrinkles" that make you unattractive removed.

If you would like to know for your own convenience how these wonderful results are being accomplished, call or write today for information and particulars. We will show you how easy it is for you to LOOK just as ATTRACTIVE as you used to, and still have the advantage of matured knowledge and a fully developed mind and body, which, when combined with an attractive PERSONAL appearance, is a MOST VALUABLE dependable asset.

Do not miss the good things of life by neglecting your PERSONAL appearance. When you get tired wasting time on useless preparations, ineffective massage or incapable operators, call or write Dr. Pratt, the greatest living master of the Face and Features; then you will positively get results, and not until then.

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Largest Dermatological Institution in the World.

TOLEDO.

Mrs. Fiske at the Valentine—The Battle Presented by the Paycen Players

The event of the season was the engagement of Mrs. Fiske at the Valentine Jan. 28 in Becky Sharp. The star is surrounded by an excellent co. Dalia Fox in Delightful Dolly 2. Robert Edeson 4. The Toledo artists' course presented by Kathryn Buck brings to Toledo the Russian Symphony Orchestra, with Ellen Terry in Shakespeare. Heroine's Pathetic 10.

At the Auditorium The Prince of Pilsen, with Jesse Dandy and Francis Cameron, pleased a large audience 30. Lulu Glaser in The Girl and the Kaiser 1. George Arliss 2. Margaret Illington 3, 4.

The Fortunes of Betty, with clever little Cecil Stevens, drew good houses at the Lyceum 29-1. Peasants 2-4. George Sidney 5-8. Through Death's Valley 9-11. The Goddess of Liberty 12.

The first presentation in Toledo of Wilton Lackaye's starring success, The Battle, was given by the Paycen Players at the American 29-4, and played to good business. Rachael May Clark was a charming Margaret Lawrence, Herbert Ashton gave an excellent performance of John Hagerton. The part of Philip Ames was capably handled by Herbert Bethew. In the part of Jenny May B. Hurst's performance showed careful, conscientious study and her efforts were crowned with hearty applause. Eddie Manlove as Paul Chaffray, W. E. La Rose as Gentle, Guy Harrington as Moran were all well cast. Dale Terranz, of The Bachelor Honeymoon co., is a new addition to the co. and made a favorable impression as James Langston. A Temperance Town 5-11. Sapho 12-18. E. M. HERB.

BELLEFONTAINE.—GRAND (C. Y. Smith): Daniel Boone on the Trail Jan. 12, to good business; pleased. Cutter Stock co. 16-21; plays: Thorns and Orange Blossoms, A Fool of Fortune, Beyond the Border, My Wife's Divorce, Romance of the Ranch, The Man or the Hour; this is the best stock co. which has visited this city this season; unusually good specialties, including the great Arnold. The Rosary 26. The Girl in the Taxi, Other People's Money and Follies of 1911 later.——ITEMS: The Grand will be closed March 1 for five weeks, during which time the theatre will undergo a complete remodeling.—Born to Mr. and Mrs. C. V. Smith, 20, a son.—The entire house at Delaware, O., was sold three days in advance for the first two performances of the Cutter Stock co. 23-28.—Quite a number from this city witnessed a performance of Madame Sherry at the Fairbanks Theatre, Springfield, 23; a good attraction; all were pleased.

ZANESVILLE.—WELLER (W. S. Canning): The Missouri Girl Jan. 21, matinee and evening; good co. and business. The Flirting Princess 24; strong co.; splendid business; Harry Bulger, an old Zanesville boy, was the stellar attraction. Viola Allen in The White Sister 4.——SCHULTE (W. S. Canning): The Schultz Stock Players celebrated their thirteenth week 22-28 by presenting A Tragedy, or Too Much Mother-in-Law, to the best business of the season. Camille was presented 30-4, with Mae Gayetty in the title-role, which afforded her a splendid opportunity for the display of emotional ability, and won for her enthusiastic applause at the fall of each curtain; the illness of Mr. Cunningham, leading man, caused a few changes in the cast the early part of the week.——ITEM: A feature at the Schultz 9 is the marriage of a local couple on the stage.

LIMA.—FAUROT (L. H. Cunningham): Mrs. Fiske in Becky Sharp drew a packed house and gave excellent satisfaction; supporting co. good. The Rosary played to two capacity houses 29 and greatly pleased. Montana 28.——ITEMS: Under auspices Woman's Music Club, the operetta, A Japanese Girl, was given in the auditorium of the Episcopal Church 21 to two well filled houses by the student members of the club, and their presentation was very creditable.—The Wayfarers Club will present a local minstrel 6 at the Faurot, in which Richard Robinson, Charles Callahan and Edward Veasey will assume the principal roles.—The Elks dedicated their new $100,000 home 26. The ceremonies were very impressive. Large representative from all over Ohio in attendance. Pronounced it the finest home in the State. Public reception held 27 to the people of Lima.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1—indefinite; to very large business. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 30.——GRAND (O. L. Risler, res. mgr.): The Man of the Hour 19-21 highly pleased, to excellent business. The Letter Man 24 satisfied, to paying business. The Thief 26-28. Margaret Illington in The Encounter 30. Lulu Glaser in The Girl and the Kaiser 31. The White Captive 2-4. McFadden's Flats 6-8. Checkers 13-15. George Sidney in The Joy Rider 16-18.——ITEM: F. E. Johnson, resident manager of Colonial for the past four years, has resigned, to take effect at once. We regret to see Mr. Johnson depart, but trust that the new manager will become as popular as genial Fred. Mr. Johnson expects to attach himself to one of the Nixon and Zimmerman houses in Philadelphia.

SPRINGFIELD.—FAIRBANKS (Karl H. Bunker): The Rosary Jan. 27, 28; well presented and pleased fair business. Kyrie Bellew in Raffles 31; excellent, and was very enthusiastically received. The Thief 2. Nancy Boyer 3, 4.——GRAND (Springfield Theatre Co.): Fay St. John Stock co. 23-28; closed the week in The Duke's Daughter, The Man in the Overalls, Brought to Justice; to fair patronage. McFadden's Flats 30; well received and drew good houses. Montana 31, 1 pleased and drew three fair audiences. California Girls Burlesque 4.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Daniel Boone on the Trail Jan. 18 satisfied good business. The Aristocratic Tramp 23; fair attraction and business. The Cat and the Fiddle 27. Brush (magician), auspices King's Daughters, 30. Cinderella Girl 31. Mock Trial (local); date changed to 3. The Rosary 17.

PORTSMOUTH.—GRAND (Fred Higley): The Wolf Jan. 30.——NEW SUN (R. R. Russell): Business good.——THE MAJESTIC (Albert Reninger): Business good.——ITEMS: Roy Gordon, who played this Winter in Arizona, left this city for Jackson, Miss. He is visiting at his home here for a few days, en route to New York.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): Powell and Cohen Musical Comedy co. Jan. 16-21 in The Beauty and the Banker, My Queen of Calico, The Yankee Doodle Boy, My Western Rose, or The Boy, the Bird and the Bottle; Cupid and the Prize Fighter, The Seminary Girl, A Daughter of America; fair co. and fair houses.

DELPHOS.—GRAND (Nat S. Smith): Local talent in Brookdale Farm, under the auspices of Young Men's Catholic League, Jan. 26, 2.; played to crowded houses at both performances; cast very clever for amateurs. Benedictine parochial school, Peck's Bad Boy 31; good co. and business. The Rosary 2. The Man on the Box March 4.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): The Girl and the Gilded Fools 11. Seven Days 19; excellent, to good patronage. Aristocratic Tramp 27; poor co.; business fair. Man of the Hour 31 canceled. Graustark 1. The Rosary 6. Passing of the Third Floor Back 15 canceled. National Stock co. 19-25.

ALLIANCE.—COLUMBIA (W. E. Davis): Nancy Boyer Stock co. Jan. 23-28; good business and satisfaction; plays: The Richest Girl, The Prima Donna, Clothes, Miss Hobbs, Leah Kleshna, The District Attorney, The Girl from Out Yonder, Sweet Clover. Seven Days 6. The Chocolate Soldier 22.

CARROLLTON.—GRAND (P. H. Kemerer): Two Married Men Jan. 27 canceled, owing to sickness of leading woman, but are booked for 3. A Girl and the Gilded Fools 2 canceled by management.——ITEM: Over two hundred from this city attended the Schumann-Heink concert at Canton 1.

HAMILTON.—SMITH'S (Tom A. Smith): Hugo B. Koch in The Port of Missing Men Jan. 22; good business; satisfactory performance. McFadden's Flats 29 pleased two big houses. The Missouri Girl 6. Vaughan Glaser in The Man Between 12. Bright Eyes 26.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres): The Rosary Jan. 31; good performance; excellent. The Lottery Man 1. The Thief 3. The Cinderella Girl 10. The Passing of the Third Floor Back 11.

STEUBENVILLE.—GRAND (A. M. Merley): The Blue Mouse, with excellent co. delighted fair house Jan. 27; deserved much better. Mark Lee and the Aviator Girls 31-1; good business.

NORWALK.—GILGER (W. A. Roecoe): Thomas A. Wise and the original New York cast in A Gentleman from Mississippi pleased capacity business Jan. 25; good co. The Cutter Stock co. 30-5 in repertoire.

ELYRIA.—THEATRE (H. A. Dykeman): Grace George in Sauce for the Goose Jan. 25 delighted large audience with pretty play. The Little Damosel 27. The Lottery Man 28. The Shepherd King 3, 4. Vaughan Glaser 7.

MASSILLON.—ARMORY THEATRE (G. C. Haverstack): The Cat and the Fiddle Jan. 24; to capacity; pleased. Fred Beto Stock co. 23-28 (excepting 24) opened in Ishmael; to capacity. At Twilight 25; disbanded here 26.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): The Thief Jan. 30; splendid co.; pleased good audience. Human Hearts 7. Local play 11. H. Woodruff in The Genius 20.

NEWARK.—AUDITORIUM (H. Shea): Montana Jan. 27; small house. The Cat and the Fiddle 28, matinee and evening; to large business; pleased. Kirk Brown co. 30-4.

FREMONT.—[redacted] (Haynes): A Gentleman from Mississippi Jan. 23 packed house. My Cinderella Girl 3. George Sidney 14. Al. H. Wilson 24.

TIFFIN.—OPERA HOUSE (C. F. Collins, req. mgr.): The Keyes Sisters Stock co. closed a big week's business Jan. 21; best of satisfaction. Montana 25. The Cat and the Fiddle 26.

WARREN.—OPERA HOUSE (John J. Murray): The Honey Boys Jan. 23, to good business. The Blue Mouse pleased a large house 25.

UPPER SANDUSKY.—AUDITORIUM (B. M. Gibson): The Rosary Jan. 25 pleased fair house; deserved better. Culhane's Comedians 30-4.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): The Thief Jan. 31; fine performance, to big business. The Soul Kiss 9. Follies of the Year 21.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Daniel Boone on the Trail 2. Carroll Comedy co. 13-18.

POSTORIA.—ANDES OPERA HOUSE (Carl Smith): An Aristocratic Tramp Jan. 28 pleased large audience. My Cinderella Girl 2.

OKLAHOMA.

M'ALESTER.—BUSBY (H. A. Spielberger): Paid in Full Jan. 25; good co.; business fair. Billy Clifford in The Girl, the Man and the Game 26 (Masonic date); S. R. O. Beverly 27 pleased. St. Elmo 28; poor business. Merry Widow 31. Susanne La Roma 3. Boss of E Ranch 4. Girls 6. De Wolf Hopper 8. Ben-Hur 10, 11. Polly of the Circus 17.

SAYRE.—AUDITORIUM (B. F. Williams): Morey Stock co. (Le Comte and Fiescher) closed a most successful engagement; In Spite of All, The Singing Girl, The End of the Trail, A Girl's Mistake, St. Elmo, Prince Boy, The Newsboy, The Whole Damn Family 24-28; good houses all through the engagement; everyone well pleased.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Lyric Stock co. Jan. 27-29; plays: When We Were Twenty-One, The Man in the Saddle 28, The Man Who Does Things 29; good co. to full house each night. Boss of E Ranch 30. The Girls 3.

SHAWNEE.—BECKER THEATRE (John Framing): Paid in Full Jan. 28; splendid performance; fair business. Boss of E Ranch 2.

OREGON.

PORTLAND.

Mary Mannering Drew Well at the Heilig—Thurston Hall and Ida Adair Did Well.

Mary Mannering in A Man's World played four performances at the Heilig, opening 29, to good houses at each performance. The play afforded genuine entertainment. The cast was adequate. Alphone Ethier played the unsympathetic and trying role of Gaskell capably. Anna Crew as a jealous shrew was excellent. Helen Ormsbee in the role of Clara Oak, the faded, forgotten little spinster, struck a note of sympathy. Charles Wyngate, Arthur Bethelet and Claude Bosel as Bohemian friends of Frank, with dear little Mark Short as Kiddie, all contributed to the excellence of the production.

The Beauty Spot, with Jefferson de Angelis in the leading part, finished the week, opening 26. The production was beautifully mounted and scenically artistic, while the costumes were of the best. George J. MacFarlane, who played second lead, has a magnificent baritone voice of splendid, big volume and rare quality. The attraction drew good business.

The Heilig is dark all next week, with Three Twins underlined 5.

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Washington, D. C.

AGENTS AND PRODUCERS
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W. B. [redacted] Managers and Producers 373 Fulton Building

The comedy from Harold MacGrath's novel, The Man on the Box, offered obvious opportunities for Baker Stock co. to shine advantageously at Baker Theatre week 22. Thurston Hall was "the man" and a better looking, debonair imposter would be hard to find. Ida Adair, the new leading woman, scored by the deliberate surety of her work in the charming role of the girl Betty. Henry Stockbridge played with unctuous comedy the part of the friend of "the man." Brenda Fowler made a great deal out of the small role of Mrs. Conway, Betty's friend. John Burton, the clever comedy actor, as the judge, and William Wolbert as the French chef, contributed to the success of the production, which was well staged, and did the best kind of business all week. Salvation Nell 29. Underlined Billy 5.

Edwin Milton Royle's well known American play, The Squaw Man, was the offering at the Bungalow week opening 22. J. C. Livingston in the role of the squaw man, by reason of his work, and because of the role being the pivotal one about which the story revolves, stood out from the others. O. W. Wagner as the old bishop gave a clever bit of character work. Fay Winters gave a good portrayal of the little Indian wife. The Man of the Hour 29, followed by A Gentleman from Mississippi 5, A Mix-Up pleased the patrons of the Lyric Theatre week of 22, which will be followed by Three Weeks 30. JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): The Barrier Jan. 17; fair co.; good house. Grace Cameron in Nancy 18 pleased a small audience. Mary Mannering in A Man's World 19; excellent co.; capacity house; many curtain calls. Man of the Hour 25. The Beauty Spot co. 27. Gentleman from Mississippi 1. Max Dill co. 22.

SALEM.—GRAND (John F. Cordray): Mary Mannering in A Man's World Jan. 21, to S. R. O.; excellent performance. The Climax 27; fair house; excellent. The Man of the Hour 28. The Squaw Man 30. Y. M. C. A. 30 canceled because of washouts on railroad.

BAKER.—BAKER THEATRE (L. Pefferle): The Honeymoon Trail Jan. 26; to S. R. O.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Blanche Ring in The Yankee Girl Jan. 26; co. excellent, to packed house; Blanche Ring as Jessie Gordon was charming and delighted the large audience, and was accorded many encores and curtain calls. The Thomas E. Shea Stock co. in A Self-Made Man, Soldier of the Cross, Dr. Jekyll and Mr. Hyde, and The Bells 6-11.——NEW ACADEMY (J. H. Docking): The Silver King, by the Poli Stock co., 30-4 to capacity houses. Shall We Forgive Her 6-11.——POLI (J. H. Docking): An excellent bill for week of 30, with Harry Kelly and co., in Doing Him Good for a headliner; scored excellent business.——COLUMBIA (G. Nelson Teets): The High School Girls in An Irish Devil and On the Road 30-1; co. and business excellent. Sadie Hoested, Harry Seyon, and Jennie Gladstone were featured and made good. The Passing Parade 2-4; co. and business good. Cecela Sylvester, Marion J. Benson, and Sam Sidman were featured and scored hits. The New Ducklings, with Young Mundy, 6-8. Miss New York, Jr., 9-11.——ITEMS: Augustin Glasemeer, who has been the director of the Poli Stock co., has tendered his resignation. His place has been filled by Harry Andrews, who, besides being a director, is also a good actor.—Blanche Ring, Harry Gilfoil, and several other members of The Yankee Girl co., were guests at the Poli at the matinee 30.—Mrs. T. M. Gibbons, wife of Manager Gibbons, of the Lyceum, has been seriously ill, but is gradually improving.
C. B. DERMAN.

READING.—ACADEMY (Phil Levy, res. mgr.): Thomas E. Shea and his admirable stock co. in repertoire Jan. 25-28, with matinees 26-28; the plays presented were A Self-Made Man, Dr. Jekyll and Mr. Hyde, The Bells, and A Soldier of the Cross; fair sized audiences present and liberally applauded; it is safe to say that the co. and players were the best at popular prices at this playhouse this season. A capacity house witnessed the production of Gounod's Faust in German by the ensemble of the German Theatre, Philadelphia, given under the auspices of the Reading branch of the German-American Alliance 30; owing to the illness of the tenor, The Vice-Admiral, originally scheduled, had to be withdrawn and Faust substituted; Umberto Sacchetti, of the Scala in Milan, sang the title-role in Italian and carried off the honors. The Broadway Gaiety Girls played to two very large houses 31. Blanche Ring in The Yankee Girl 3. The Girl in the Taxi 4, with matinee. Richard Carle in Jumping Jupiter 6. The Merry Whirl (burlesque) 7, with matinee. Douglass Fairbanks in The Cub 8. Frank Daniels in The Girl in the Train 9. The Flaming Arrow 10, with matinee.——OPERA HOUSE (C. G. Keeney): The Grand Stock co. rounded out another successful week, when they presented to very good houses Beware of Men 30-1 and Why Girls Go Wrong 2-4; the diversity of plays and their excellent rendition by a capable cast have won many patrons; Irene Myers and Claude Daniels still head the co. and continue to score heavily. Amateur night 3.

ALLENTOWN.—LYRIC (N. E. Worman): Thomas E. Shea and co. 5-7, presenting A Soldier of the Cross, A Self-Made Man, Dr. Jekyll and Mr. Hyde, and The Bells; this was Mr. Shea's first visit in eight years and he received calls from many of his old time friends; full houses ruled throughout the engagement. The Traveling Salesman paid his annual visit to our city 9 and did his usual good business; the goods were all wool and a yard wide, and everybody pleased. One of the season's events was the appearance of The Lily 10; the play is one of absorbing interest throughout, and the audience was treated to one of the most artistic and finished performances ever seen in this city. The Brigadiers 16. Oratorio Society 17. The House with the Green Shutters 18. Al. Field's Minstrels 19. Arion Society 20. My Friend from Dixie 21.

WILKES-BARRE.—OPERA HOUSE (D. H. Cauffman): Blanche Ring in The Yankee Girl Jan. 28; excellent, to S. R. O. Billy T. The Cub 10.——NESBITT (D. M. Cauffman): The Nesbitt Players in Cameo Kirby gave an excellent performance, to good houses 30-4. The same co. in The Sham 6-11.——LUZERNE (Leon Ferrandini): The Pennant Winners pleased large houses 26-29. Yankee Doodle Girls 2-5. Miss New York, Jr., 6-8. The Ducklings 9-11. The Kentucky Belles 13-15. The Umpire 16-18. The Cherry Blossoms 20-22. The Moulin Rouge Girls 23-25.

BRADFORD.—THEATRE (Jay North): Madame Troubadour Jan. 26; large audience; pleased. The Thief 30; good as ever, but played to a poor house.——GRAND (R. L. Belch): Goodhue and Burgess, the Harry Fisher Trio, and Charles Wilkins 30-1 pleased deserving patronage.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): Madame Sherry Jan. 27 pleased a large audience. The Bennyson Concert 31. Gertrude Bennyson was the bright particular star, and was greeted by an audience that taxed the capacity of the house. Miss Bennyson was ably assisted by John Braun and Frank Conly, tenor and bass, respectively. Professor Frank Holden's renditions on the violin were the finest yet given here, and the piano accompaniments of Ellis Clark Hamann was all that could be

desired. The concert was the finest in the history of the Grand. The Man of the Hour 7.

GREENSBURG.—ST. CLAIR (James G. Gay): Kirk Brown co. Jan. 23-28 delighted crowded houses at every performance. Mr. Brown and his leading woman, Margaret Fields, won immediate favor. The entire co. was very capable. Their repertoire consisted of The Sign of the Cross, Classmates, Brown of Harvard, and The Social Highwayman. Blue Mouse 31 to good business. Richard Carle in Jumping Jupiter 2; large advance sale. Burlesque 3. Howell-Keith Stock co. 6-11.

ALTOONA.—MISHLER (I. C. Mishler): The American Male and Female Minstrels Jan. 26; fair house; poor performance. Buffalo Bill's Pictures 30, 31; medium attendance. The City Club Burlesquers 1; good patronage. The Broadway Gaiety Girls Burlesquers 2; large receipts. The Blue Mouse 3; excellent attendance. The Irene Jeayrau' Dramatic co. 6-8. The Easiest Way 9. The Merry Whirl 10, 11. Sarah Bernhardt 21.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Charles K. Champlain Stock co. Jan. 23-28 opened to S. R. O., presenting The Powers That Be, At Piney Ridge, Three Acres, The Walls of Jericho, The Redeemer, The Arizona Limited, and The House of a Thousand Jewels; plays were beautifully staged and costumed. The Flaming Arrow 31 pleased a large audience. The Girl in the Taxi 1. Madame Sherry 10.

WARREN.—LIBRARY (F. R. Scott): Washburn's U. T. C. co. Jan. 27; large audience. Warman (Lecture) 1. Seven Days 14. —WOODARD (J. D. Woodard): Edward De Orsia and co., Cooper and Brown, Fred Frey, George Sinclair, and the Percy Girls; strong bill 30-4; well patronized.—ITEM: Mr. Woodard is increasing the seating capacity of his house.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Human Hearts Jan. 25; fair attraction and business. The American Male and Female Minstrels 26, 27; poor attraction; fair business. Dreamland Burlesquers 28; good attraction and business. Buffalo and Pawnee Bill motion pictures 30, 31; fine performances and good business. City Club Burlesquers 2. Broadway Gaiety Girls 3. The Blue Mouse 4.

ROCHESTER. — MAJESTIC (Charles Smith): Babes in Toyland Jan. 19 pleased S. R. O. Paid in Full 20; small audience; delighted. The Newlyweds 21; S. R. O.; good performance. The Blue Mouse 23; small audience; pleased. Seven Days 1; good performance; large audience. Human Hearts 3.—ITEM: Vaudeville on open nights to usual good business.

BUTLER.—MAJESTIC (George N. Burkhalter): Human Hearts Jan. 26 pleased two fair houses. Seven Days 31; very good attraction; capable co.; drew good house against numerous other attractions. Richard Carle in Jumping Jupiter 1; excellent; capable co.; large house. Paid in Full 4. Vaudeville and pictures 6-11. Kirk Brown co. 13-18.

YORK.—OPERA HOUSE (B. C. Penta): Darktown Minstrels (local) Jan. 19, 20 pleased two large audiences. Grimes' Cellar Door played to poor business and the show was poor 23. City Club Burlesquers played to fair business 24. Martin's U. T. C. 25. Caught in Mid-Ocean 30. Madame Sherry 31. Richard Carle 3. Jesse James 4. The Girl in the Taxi 7.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flak): Graustark Jan. 26, to good business and appreciative audiences; co. much stronger than last season; well staged. The Girl in the Taxi 31; to good-sized and enthusiastic audience; well balanced co. Richard Carle in Jumping Jupiter 8.

MEADVILLE.—ACADEMY (Benjamin F. Mack, res. mgr.): Kirk Brown co. 16-21: very good co.; pleased capacity at every performance; plays last half: Sowing the Wind, The Eternal City, Classmates, Camille and A Social Highwayman. Week 30 dark.—ITEM: Miss Fields made a very lasting impression, is a big drawing card and has many friends here.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): The Man of the Hour Jan. 25; good co. and business. Reynard, Herbert and Reynard and Conroy and Bassell a pleasing bill, to good business, 26-28. Lyman H. Howe 31.—STAR (Harry B. Webber): The Four Musical Kleises satisfied large houses 23-26.

CLEARFIELD.—OPERA HOUSE (Thomas R. Clark): World and Woman 10. Irene Jeayres Repertoire co. 12-18. Gay Morning Glories 23. Paid in Full 27. Graustark March 1. Fries and Butler 6 and week. My Cinderella Girl 14.—ITEM: Captain Clark gave a banquet to the members of his staff and the newspaper reporters at the Opera House Jan. 31. Covers were laid for 25.

HANOVER.—NEW OPERA HOUSE (J. Clair Biagle): City Club Burlesque co. failed to please fair-sized audience Jan. 23. James R. Mackey in Grimes Cellar Door 24; to small audience. The Man of the Hour 30. Madame Sherry 1 is looked forward to with bright expectations.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Reuben in New York 20; fair co. and house. Stetson's U. T. C. 23; A1 co.; played to S. R. O.; many turned away. Athletic contest 25. Palmer's Ladies' Quartette 7. Athletic contest 14. Our Boys (Thiel College; local) 16. The Thief 21.

HARRISBURG.—MAJESTIC (N. C. Mirlek): The Rosary Jan. 26-28 drew good business for three nights and matinees. The Broadway Belles 1; very good house and a good entertainment. Blanche Ring 4. David Lovenson 6. The Merry Whirl 8.

HONESDALE.—LYRIC (B. H. Dittrich): Graustark Jan. 24; performance and business good. Robinson Crusoe motion pictures 26. Bachelor Club Social 31. The Toymakers 1. The Flaming Arrow 22.—ITEM: Attractions very scarce, although business has been good.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Pictures and vaudeville Jan. 25-28; large business. Chicago Glee Club 30 pleased large business. The Man of the Hour 6. Strickland W. Gillian 14.

ST. MARYS.—TEMPLE THEATRE (J. S. Saur): Motion pictures and vaudeville Jan. 30, 31; very good, to good business. Brush, magician and entertainer, 1; very good, to full house. Paid in Full 14.

PITTSTON.—BROAD STREET THEATRE (M. Rein Circuit): Al. G. Field's Minstrels Jan. 24; excellent co.; S. R. O.; Field always receives a hearty welcome. The Gay Morning Glories 25. Blanche Ring in The Yankee Girl 31.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): The White Squaw Jan. 20; good co. and pleased house. The Forger 21; moderate patronage. The Brinkley Girl 24 pleased a good-sized house. Gay Morning Glories 1.

M'KEESPORT.—WHITE'S ORPHEUM (F. D. Hunter): Paid in Full Jan. 25; fair audience; pleased. City Club Burlesque co. 27 pleased large male audience. Seven Days 28 played to fair business; excellent co.

TARENTUM.—NIXON (C. N. Read): Human Hearts Jan. 30 pleased good business. American Male and Female Minstrels 2, 3. Fatal Scar 14. Mrs. Worthington's Career.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): Human Hearts Jan. 24; fair co. and business. Reuben in New York 27. The Blue Mouse 1.

SHARON.—GRAND (G. B. Swarts, res. mgr.): Stetson's U. T. C. Jan. 21, matinee and night; good business. Blue Mouse 24; excellent co.; good business. Seven Days 4.

WASHINGTON.—NIXON (C. D. Miller): Seven Days Jan. 26; excellent co.; scored; good business. City Club 28 pleased large audience. Howell-Keith Stock co. 30-4.

CHESTER.—WASHBURN'S (Leon Washburn): Uncle Daniel Jan. 28; good business. The King and Seymour Players in Northern Lights 30-4.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE: Brinckley Girl Jan. 26; small house. Girl in the Taxi 2. Madame Sherry 8.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Mother Jan. 30; fine co.; packed house; well pleased. Seven Days 8.

WELLSBORO.—BACHE AUDITORIUM (Darit and Darit): The Flaming Arrow Jan. 19; fair attraction; good house.

RHODE ISLAND.

PROVIDENCE.

The Baldwin-Melville Stock "Making Good"—Berton Churchill Joins the Albee Stock.

With the aid of some three hundred colored slides, Henry Ellsworth gave a most interesting lecture upon the people of Oberammergau and their Passion Play at the Opera House Jan. 30-1, with matinees daily. He came from Milwaukee closed last week with the Original Sam Bernard in the title-role. Good business prevailed as is always the case on Mr. Bernard's visit to the city. Louise Gunning in The Balkan Princess 6-8.

Edna Aug portrayed most capably the role made famous by Rose Stahl in The Chorus Lady at the Empire 30-4, and invested the character with a lively and independent air that is most convincing. Alice Leigh, Giles Shine and Robert Gill are pleasingly cast. The Girl in the Taxi 6-11.

Considered by far the most pretentious offering yet attempted, the Baldwin-Melville Stock co. gave a good account of itself with Janice Meredith at the Imperial 30-4. Lovell Alice Taylor and Theodore Gamble were features in pleasing roles. Nobody's Claim 6-11.

The Vanity Fair Burlesquers were at the Westminster 30-4, with a bright and active chorus. Dainty Duchess to follow 6-11.

Malachi Kelly, a Providence boy, made his first appearance with the Baldwin-Melville Stock co. at the Imperial 30 in the role of Squire Meredith.

Keith's offering for the week was by far the best of the season, containing many acts of headline calibre. Mr. and Mrs. Gardner Crane were accorded a rousing reception in their new playlet, The Little Sunbeam, while Ray Cox, Adonis and his dog, In a Japanese Teahouse, Will H. Fox, the Seven Belfords, the Three Macagnos, the Dolce Sisters, Bradford's Educated Fleas also came in for a share of the applause.

Gardner Crane, now playing at Keith's, is pleasantly remembered as the leading man of the Albee Stock co. some seasons ago, and a great interest centered around the sketch he is presenting.

J. H. McCormack made his first appearance to a Providence audience at Infantry Hall 1 in one of the best musical events of the season. He was assisted by Madame N. Na Dimitrieff, Felix Fox and Spencer Clay.

Alice Neilsen and several members of the Boston Opera co. will give a concert at Infantry Hall 8 for the benefit of the Society for Organizing Charity.

Lisle Leigh, who will be remembered as a favorite of former Albee Stock cos., will give a rehearsal reception of her dramatic class at her studio 7.

Spitz and Nathanson are certainly to be congratulated upon the class of attractions they are presenting at the Empire. Thus far the new policy inaugurated some few weeks ago has proved very successful.

With the engagement of Berton Churchill, Manager Lovenberg of Keith's, has made a wise selection for his 1911 Albee Stock co. With the passing of the deed for Vanity Fair another one of the Summer resorts has passed into history. Mr. Meyer, who has managed the park, will take up the reins of Crescent Park during the coming season.

During the latter part of last week a fire claimed three of the amusement attractions at Crescent Park. Clever work on the part of the department saved the resort from a disastrous loss. The buildings will be replaced and put in condition for an early opening.

H. F. HYLAND.

PAWTUCKET.—BIJOU (David B. Buffington): The Bijou Stock co. in The King of the Opium Ring Jan. 23-29 to fair business. Old Isaacs from the Bowery 30-4 to good business. Danny Bagnall playing the leading part to good advantage; made quite a hit. Clyde Bates as Lucky Strikem was good. Tennessee Tess 6-11.

NEWPORT.—COLONIAL (Herbert A. Kaull): Opened 4 with the operetta, Sylvia, given by local amateurs. It is a splendid, well-equipped theatre and will be very popular.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Frances Starr in The Easiest Way Jan. 30; good, to fine business. Creatore's Band (matinee) 1 pleased two small houses. Olga Nethersole 2. Buster Brown 3. Climax 6. Black Patti 8. Law Dockstader 9.

FLORENCE.—AUDITORIUM (F. Brand): Buster Brown Jan. 24 delighted a large audience. Creatore's Band 28, matinee and evening; performances excellent, to good business. Black Patti 3.

CHARLESTON.—ACADEMY (Charles R. Matthews): Creatore's Band Jan. 30 and matinee delighted two large houses. Climax 1. Black Patti 2. Olga Nethersole 3. Buster Brown 4.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Barriers Burned Away Jan. 22; good co., to a full house. The Lion and the Mouse 29; excellent co., to capacity. The Golden Girl 5. Polly of the Circus 9. Madame X 16.

WATERTOWN.—GRAND (G. H. Durand): The Lion and the Mouse Jan. 25; good, capacity business. Cast Aside 4.—GOSH OPERA HOUSE (Goss and Goss): Home talent minstrel 23; good business.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): Madame Sherry Jan. 19-21 to capacity at every performance. Kyrle Bellew in Raffles 23. Paul Gilmore in The Bachelor 23 to fair audience. Raymond Hitchcock in The Man Who Owns Broadway 2, and from the advance sale he is certainly popular. Elks' Minstrels 6, 7. Vanderbilt Dramatic Club (local) in The College Widow 10. Human Hearts 11.—ORPHEUM (G. H. Hickman): Opened 30 with the Trahern Stock co. in When We Were Twenty-one to a large and thoroughly appreciative audience. The play was well presented. Williard Blackmore and Grace Huff did excellent work in the leading roles. Edward Haverly was a capital Waddles. F. E. Curts as the imp was good; in fact, all the parts were well taken. The Trahern Stock co. is composed of Williard Blackmore, Edward Haverly, Brandon Evans, Adolph Lestina, F. E. Curts, Emmet Brandon, Harold Huff, Grace Huff, Julia Varney, Jessie Mae Hall, Florence Coventry, and promises to be very popular. Merely Mary Ann will be presented 6-11 and The Great Divide 13-18.—BIJOU (George H. Hickman): The Minister's Sweetheart 23-28. Happy Hooligan 30-4.

MEMPHIS.—LYCEUM (Clarence Weis): Madame Nasimova Jan. 23, Little Eyolf; 24, A Doll's House; 25, Comtesse Coquette; highly appreciated by large houses. The Merry Widow 26-28; good run. The Girl from Rector's 29-31. Paul Gilmore in The Bachelor 1. De Wolf Hopper in A Matinee Idol 3, 4.—JEFFERSON (E. J. Abrams): Madame Sherry 23-25; excellent co.; Ada Meade scored a big hit. The Virginian 26-28; fair business. Lillian Russell in In Search of a Sinner 30-1. Raymond Hitchcock in The Man Who Owns Broadway 3, 4.—ORPHEUM (Max Fabish): Excellent bill; Mlle. Camille Ober, Thomas J. Ryan-Richfield co., Coakley, Harvey and Dunlevy, Lou Anger, the Casting Dunbars, Carson Brothers, the Hamlans 26-28.—BIJOU (Benjamin Stainbuck): Graustark 22-28; had the best run of the season; fine co. A Minister's Sweetheart 29-4.

KNOXVILLE.—STAUB'S (Fritz Staub): Paul Gilmore in The Bachelor Jan. 21, matinee and night; to S. R. O. matinee; fair house night; Kathryn Hutchison, of Knoxville, as leading woman, pleased. Manhattan Opera co. 30-4.—WELLS' BIJOU (Fred Martin): Rose Melville in Sis Hopkins, to splendid business, 23-28, pleased. My Cinderella Girl 28-4.—GRAND (Frank Rogers): M. Samayoa, Leon and Adelina, Arthur Bigsby, Joe F. Willard and Arthur Bond 23-28; pleasing good houses.

CHATTANOOGA.—ALBERT (P. R. Albert): Virginia Harned in The Woman He Married Jan. 25 pleased fair business. De Wolf Hopper in A Matinee Idol 2.—LYRIC (H. G. Cassidy): Manhattan Opera co. pleased poor business 23-28. The Smart Set 2.—BIJOU (O. A. Neal): Happy Hooligan 23-28 pleased good business. Mam'selle 30-4.

TEXAS.

DALLAS.

The Midnight Sons Welcomed—Praise for Adelaide Thurston—Ben-Hur Drew Well.

After a long stretch of mediocre attractions The Midnight Sons, with cast and ensemble most creditable to Lew Fields, was splendidly received. The principals were all good, Miss Yoalin being especially favored, and the chorus very acceptable.

Following this aggression came Adelaide Thurston in a clever little comedy called Miss Ananias. Her stay extended over three performances Jan. 20, 21, and she met with her usual pleasing welcome. Miss Thurston is a great favorite in the South, where she has played mostly, but after the present season she is to be starred on Broadway, under her present management.

Ben-Hur in all its original splendor of production is closing a week's run, began 23, and has played to splendid business. The cast contains no noticeable weak spot and the production is as gorgeously staged and costumed as upon its first tour through here.

The Merry Widow and Billy Clifford follow this run, while much interest is aroused in the coming of the celebrated Russian dancers, Pavlowa and Mordkin, who will appear here in early Feb.

L. LUDANGRES.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): The Merry Widow Jan. 20-22, to S. R. O. every performance; best that has ever played here in The Merry Widow. Marie Nielsen 23-25, playing A Gambler's Sweetheart, The Man from Maine, A Wolf in Society, and Two Little Vagrants; to poor business; co. fair. Miss St. Leon in Polly of the Circus 26-28; seats sold out for all performances; Miss St. Leon will be the guest of the San Antonio Press Club at a banquet 28. Ring of the Father 29-31. Adelaide Thurston in Miss Ananias 1, 2. Madame Nasimova 3, 4. Maud Powell, violinist, 6. Russian Dancers 9. Madame X 10-15. Seven Days 15. De Wolf Hopper 18. Girl from Rector's 16. Newlyweds 17, 18. Climax 19.

HADEN F. SMITH.

EL PASO.—THEATRE (Crawford and Rich): Polly of the Circus Jan. 22, 23; S. R. O.; excellent co. Gilmore, Brown and co. in David Garrick 30.—CRAWFORD (Crawford and Rich): The Big Bill Bittner Stock co. started an engagement at this theatre on Christmas Day, with change of bill twice a week, and are playing to good houses. The Deserter 22-25. The New South 26-28.—MAJESTIC (Frank Rich): Vaudeville and musical comedy still playing to crowded houses, with change of bill twice a week.—HAPPY HOUR THEATRE (Howard Fogg): The Jolly Locals Musical Comedy co. opened about thirty days ago and have been playing to excellent business, with change of bill twice a week. A Night in El Paso 22-25. Spending a Million 26-28.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): The Man on the Box Jan. 23 pleased a good audience. The Sins of the Father, presented by Thomas Pirne, the author, on the 26, was the theatrical event of the season duly appreciated by the packed house and the entertainers and hearty applause many curtain calls.

TEMPLE.—EXCHANGE (Roy Balling): Sins of a Father 2, Marie Nielsen 6-11 (except 10). The Gay Widow 10. Spooner Dramatic co. 13-18 (except 16). The Climax 18. Paid in Full 20. The Bachelor's Honeymoon 23. The Blue Mouse 27. The Bachelor March 1.

BAY CITY.—GRAND (Oskar Hoen): Man on the Box Jan. 19; co. good; business only fair. Flower of the Ranch 21; excellent co.; capacity business. Sins of the Father 27. Polly of the Circus 31. Marie Nelson 6-11. Richestreet 13, 14.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Mae Stewart in Ingomar, the Barbarian Jan. 17 to light house; performance only fair. George Ammusement co. in St. Elmo 20; fair house; pleased.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Angell's Comedians Jan. 23-28; good business; well pleased; return date in April. Climax 31; big business; best of satisfaction.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton): Man on the Box Jan. 18, to good business; pleased. Flower of the Ranch 27 pleased fair house.

WACO.—AUDITORIUM (Aaron Lasklin): The Merry Widow Jan. 24; good performance, to large house. Ben-Hur 27, matinee and night, 28; excellent performances, to packed houses.

GROESBECK.—OPERA HOUSE (Angtio Brothers): Mae Stewart 1. Hans Hanson 6-8.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Adelaide Thurston in Miss Ananias Jan. 28.

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TOLEDO.

Mrs. Fiske at the Valentine—The Battle Presented by the Paycen Players

The event of the season was the engagement of Mrs. Fiske at the Valentine Jan. 28 in Becky Sharp. The star is surrounded by an excellent co. Della Fox in Delightful Dolly 2. Robert Edeson 4. The Toledo artists' course presented by Kathryn Buck brings to Toledo the Russian Symphony Orchestra, with Ellen Terry in Shakespeare. Heroine's Pathetic 10.

At the Auditorium The Prince of Pilsen, with Jean Dandy and Francis Cameron, pleased a large audience 30. Lulu Glaser in The Girl and the Kaiser 1. George Arliss 2. Margaret Illington 3, 4.

The Fortunes of Betty, with clever little Cecil Spooner, drew good houses at the Lyceum 29-1. Graustark 3-4. George Sidney 5-8. Through Death's Valley 9-11. The Goddess of Liberty 12.

The first presentation in Toledo of Wilton Lackaye's starring success, The Battle, was given by the Paycen Players at the American 29-4, and played to good business. Rachael May Clark was a charming Margaret Lawrence. Herbert Ashton gave an excellent performance of John Hagerton. The part of Phillip Ames was capably handled by Herbert Bethew. In the part of Jenny May B. Hurst's performance showed careful, conscientious study and her efforts were greeted with hearty applause. Eddie Menlove as Joe Caffrey, W. E. La Rose as Gentle, Guy Harrington as Moran were all well cast. Dale Deveraux, of The Bachelor Honeymoon co., is a new addition to the co. and made a favorable impression as James Lanzston. A Temperance Town 5-11. Sapho 12-18. E. M. HERB.

BELLEFONTAINE.—GRAND (C. V. Smith): Daniel Boone on the Trail Jan. 12, to good business; pleased. Cutter Stock co. 16-21; plays: Thorns and Orange Blossoms, A Fool of Fortune, Beyond the Border, My Wife's Divorce, Romance of the Ranch, The Man or the Brute; this is the best stock co. which has visited this city this season; unusually good specialties, including the great Arnold. The Rosary 26. The Girl in the Taxi. Other People's Money and Follies of 1911 later.——ITEMS: The Grand will be closed March 1 for five weeks, during which time the theatre will undergo a complete remodelling.—Born to Mr. and Mrs. C. V. Smith, 20, a son.—The entire house at Delaware, O., was sold three days in advance for the first two performances of the Cutter Stock co. 23-28.—Quite a number from this city witnessed a performance of Madame Sherry at the Fairbanks Theatre, Springfield, 23; a good attraction; all were pleased.

SANDUSKY.—WELLER (W. S. Canning): The Missouri Girl Jan. 21, matinee and evening; good co. and business. The Flirting Princess 24; strong co.; splendid business; Harry Bulger, an old Sandusky boy, was the stellar attraction. Viola Allen in The White Sister 27.——SCHULTZ (W. S. Canning): The Schultz Stock Players celebrated their thirteenth week 23-28 by presenting A Tragedy, or Too Much Mother-in-Law, to the best business of the season. Camille was presented 30-4, with Miss Gayetty in the title-role, which afforded her a splendid opportunity for the display of emotional ability, and won for her enthusiastic applause at the fall of each curtain; the illness of Mr. Cunningham, leading man, caused a few changes in the cast the early part of the week.——ITEM: A feature at the Schultz 9 is the marriage of a local couple on the stage.

LIMA.—FAUROT (L. H. Cunningham): Mrs. Fiske in Becky Sharp drew a packed house and gave excellent satisfaction; supporting co. good. The Rosary played to two capacity houses 24 and greatly pleased. Montana 28.——ITEMS: Under auspices Woman's Music Club, the operetta, A Japanese Girl, was given in the auditorium of the Episcopal Church 21 to two well filled houses by the student members of the club, and their presentation was very creditable.—The Wayfarers' Club will present a local minstrel 6 at the Faurot, in which Richard Robinson, Charles Callahan and Edward Veasey will assume the principal roles.—The Elks dedicated their new $100,000 home 29. The ceremonies were very impressive. Large representative from all over Ohio in attendance. Pronounced it the finest home in the State. Public reception held 27 to the people of Lima.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1—indefinite; to very large business. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 30.——GRAND (O. L. Rieier, res. mgr.): The Man of the Hour 16-21 highly pleased, to excellent business. The Lottery Man 24 satisfied, to paying business. The Thief 26-28. Margaret Illington in The Encounter 30. Lulu Glaser in The Girl and the Kaiser 31. The White Captive 2-4. McFadden's Flats 6-8. Checkers 13-15. George Sidney in The Joy Rider 16-18.——ITEM: F. E. Johnson, resident manager of Colonial for the past four years, has resigned, to take effect at once. We regret to see Mr. Johnson depart, but trust that the new manager will become as popular as genial Fred. Mr. Johnson expects to attach himself to one of the Nixon and Zimmerman houses in Philadelphia.

SPRINGFIELD.—FAIRBANKS (Karl H. Beecher): The Rosary Jan. 27, 28; well presented and pleased fair business. Kyrie Bellew in Kassa 31; excellent, and was very enthusiastically received. The Thief 2. Nancy Boyer co. 6-11.——GRAND (Springfield Theatre Co.): Fay St. John Stock co. 23-28; closed the week in The Duke's Daughter, The Man in the Overalls, Brought to Justice; to fair patronage. McFadden's Flats 30; well received and drew good houses. Montana 31, 1 pleased and drew three fair audiences. California Girls Burlesque 4.

BUCYRUS.—OPERA HOUSE (W. F. Gebrtsch): Daniel Boone on the Trail Jan. 18 satisfied good business. The Aristocratic Tramp 23; fair attraction and business. The Cat and the Fiddle 27. Brush (magician), auspices King's Daughters, 30. Cinderella Girl 31. Stock Trial (local); date changed to 2. The Rosary 17.

PORTSMOUTH.—GRAND (Fred Higley): The Wolf Jan. 30.——NEW SUN (R. D. Russell): Business good.——THE MAJESTIC (Albert Reslinger): Business good.——ITEM: Roy Gordon, who played this Winter in Arizona, left his co. in Jackson, Miss. He is visiting at his home here for a few days, en route to New York.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): Powell and Cohen Musical Comedy co. Jan. 16-21 in The Beauty and the Banker, My Queen of Calico, The Yankee Doodle Boy, My Western Rose, or The Boy, the Bird and the Bottle; Cupid and the Prize Fighter, The Seminary Girl, A Daughter of America; fair co. and fair houses.

DELPHOS.—GRAND (Nat S. Smith): Local talent in Brookdale Farm, under the auspices of Young Men's Catholic League, Jan. 26, 27; played to crowded houses at both performances; cast very clever for amateurs. Benedt parochial school, Peck's Bad Boy 31; good co. and business. The Rosary 2. The Man on the Box March 4.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. W. Wortman): The Girl and the Gilded Fools 11. Seven Days 19; excellent, to good patronage. Aristocratic Tramp 27; poor co.; business fair. Man of the Hour 31 canceled. Graustark 1. The Rosary 6. Passing of the Third Floor Back 15 canceled. National Stock co. 19-25.

ALLIANCE.—COLUMBIA (W. R. Davis): Nancy Boyer Stock co. Jan. 23-28; good business and satisfaction; plays: The Richest Girl, The Prima Donna, Clothes, Miss Hobbs, Leah Kleshna, The District Attorney, The Girl from Out Yonder, Sweet Clover. Seven Days 6. The Chocolate Soldier 22.

CARROLLTON.—GRAND (P. H. Kemerer): Two Married Men Jan. 27 canceled, owing to sickness of leading woman, but are booked for 5. A Girl and the Gilded Fools 2 canceled by management.——ITEM: Over two hundred from this city attended the Schumann-Heink concert at Canton 1.

HAMILTON.—SMITH'S (Tom A. Smith): Hugo B. Koch in The Port of Missing Men Jan. 22; good business; satisfactory performance. McFadden's Flats 29 pleased two big houses. The Missouri Girl 5. Vaughan Glaser in The Man Between 12. Bright Eyes 26.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres): The Rosary Jan. 31; good performance; excellent. The Lottery Man 1. The Thief 3. The Cinderella Girl 10. The Passing of the Third Floor Back 11.

STEUBENVILLE.—GRAND (A. M. Morley): The Blue Mouse, with excellent co. delighted fair house Jan. 27; deserved much better. Mark Lee and the Aviator Girls 31-1; good business.

NORWALK.—GILGER (W. A. Roesge): Thomas A. Wise and the original New York cast in A Gentleman from Mississippi pleased capacity business Jan. 25; good co. The Cutter Stock co. 30-5 in repertoire.

ELYRIA.—THEATRE (H. A. Dykeman): Grace George in Sauce for the Goose Jan. 26 delighted large audience with pretty play. The Little Damosel 27. The Lottery Man 28. The Shepherd King 3, 4. Vaughn Glaser 7.

MASSILLON.—ARMORY THEATRE (G. C. Haverstack): The Cat and the Fiddle Jan. 24; to capacity; pleased. Fred Reto Stock co. 25-28 (excepting 24) opened in Ishmael; to capacity. At Twilight 25; disbanded here 26.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): The Thief Jan. 30; splendid co.; pleased good audience. Human Hearts 7. Local play 11. H. Woodruff in The Genius 20.

NEWARK.—AUDITORIUM (H. Shea): Montana Jan. 27; small house. The Cat and the Fiddle 28, matinee and evening; to large business; pleased. Kirk Brown co. 30-4.

FREMONT.—[illegible] (Simmons and Haynes): A Gentleman from Mississippi Jan. 23 packed house. My Cinderella Girl 3. George Sidney 14. Al. H. Wilson 24.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Keyes Sisters Stock co. closed a big week's business Jan. 21; best of satisfaction. Montana 25. The Cat and the Fiddle 26.

WARREN.—OPERA HOUSE (John J. Murray): The Honey Boys Jan. 23, to good business. The Blue Mouse pleased a large house 26.

UPPER SANDUSKY.—AUDITORIUM (B. M. Gibson): The Rosary Jan. 25 pleased fair house; deserved better. Culhane's Comedians 30-4.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): The Thief Jan. 31; fine performance, to big business. The Soul Kiss 9. Follies of the Year 21.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Daniel Boone on the Trail 2. Carroll Comedy co. 13-18.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): An Aristocratic Tramp Jan. 25 pleased large audience. My Cinderella Girl 2.

OKLAHOMA.

M'ALESTER.—BUSBY (H. A. Spielberger): Paid in Full Jan. 25; good co.; business fair. Billy Clifford in The Girl, the Man and the Game 26 (Masonic date); S. R. O. Beverly 27 pleased. St. Elmo 28; poor business. Merry Widow 31. Suzanne La Roma 3. Boss of E Ranch 4. Girls 6. De Wolf Hopper 8. Ben-Hur 10, 11. Polly of the Circus 17.

SAYRE.—AUDITORIUM (B. F. Williams): Morey Stock co. (Le Comte and Fleseher) closed a most successful engagement; In Spite of All, The Singing Girl, The End of the Trail, A Girl's Mistake, St. Elmo, Prince Boy, The Newsboy, The Whole Damn Family 24-28; good houses all through the engagement; everyone well pleased.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Lyric Stock co. Jan. 27-29; plays Whom We Were, Twenty-One; The Man in the Saddle 28, The Man Who Does Things 29; good co. to full house each night. Boss of E Ranch 30. The Girls 3.

SHAWNEE.—BECKER THEATRE (John Framing): Paid in Full Jan. 25; splendid performance; fair business. Boss of E Ranch 2.

OREGON.

PORTLAND.

Mary Mannering Drew Well at the Heilig—Thurston Hall and Ida Adair Did Well.

Mary Mannering in A Man's World played four performances at the Heilig, opening 23, to good houses at each performance. The play afforded genuine entertainment. The cast was adequate. Alphone Ethier played the unsympathetic and trying role of Gaskell capably. Anna Crew as a jealous shrew was excellent. Helen Ormsbee in the role of Clara Oak, the faded, forgotten little spinster, struck a note of sympathy. Charles Wyngate, Arthur Bethelet and Claude Bosel as Bohemian friends of Frank, with dear little Mark Short as Kiddie, all contributed to the excellence of the production.

The Beauty Spot, with Jefferson de Angelis in the leading part, finished the week, opening 26. The production was beautifully mounted and scenically artistic, while the costumes were of the best. George J. MacFarlane, who played second lead, has a magnificent baritone voice of splendid, big volume and rare quality. The attraction drew good business.

The Heilig is dark all next week, with Three Twins underlined 5.

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The comedy from Harold MacGrath's novel, The Man on the Box, offered obvious opportunities for Baker Stock co. to shine advantageously at Baker Theatre week 22. Thurston Hall was the man "and a better looking, debonair imposter would be hard to find. Ida Adair, the new leading woman, scored by the delightful surety of her work in the charming role of the girl Betty. Henry Stockbridge played with unctuous comedy the part of the friend of "the man." Brenda Fowler made a great deal out of the small role of Mrs. Conway, Betty's friend. John Burton, the clever comedy actor, as the judge, and William Wolbert as the French chef, contributed to the success of the production, which was well staged, and did the best kind of business all week. Salvation Nell 29. Underlined Billy 5.

Edwin Milton Royle's well known American play, The Squaw Man, was the offering at the Bungalow week opening 22. J. C. Livingston in the role of the squaw man, by reason of his work, and because of the role being the pivotal one about which the story revolves, stood out from the others. O. W. Wagner as the old bishop gave a clever bit of character work. Nan Winters gave a good portrayal of the little Indian wife. The Man of the Hour 29, followed by A Gentleman from Mississippi 5. A Mix-Up pleased the patrons of the Lyric Theatre week of 23, which will be followed by Three Weeks 30. JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Hasselrigg): The Barrier Jan. 17; fair co.; good house. Grace Cameron in Nancy 18 pleased a small audience. Mary Mannering in A Man's World 19; excellent co.; capacity house; many curtain calls. Man of the Hour 25. The Beauty Spot, co. 27. Gentleman from Mississippi 1. Max Dill co. 22.

SALEM.—GRAND (John F. Cordray): Mary Mannering in A Man's World Jan. 21 to S. R. O.; excellent performance. The Climax 27; fair house; excellent. The Man of the Hour 28. The Squaw Man 30. Y. M. C. A. 30 canceled because of washouts on railroad.

BAKER.—BAKER THEATRE (L. Pefferle): The Honeymoon Trail Jan. 26; to S. R. O.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Blanche Ring in The Yankee Girl Jan. 20; co. excellent, to packed house; Blanche Ring as Jessie Gordon was charming and delighted the large audience, and was accorded many encores and curtain calls. The Thomas H. Shea Stock co. in A Self-Made Man, Soldier of the Cross, Dr. Jekyll and Mr. Hyde, and The Bells 6-11.——NEW ACADEMY (J. H. Docking): The Silver King, by the Poli Stock co., 30-4 to capacity houses. Shall We Forgive Her 6-11.——POLI (J. H. Docking): An excellent bill for week of 30, with Harry Kelly and co., in Doing Him Good for a headliner; scored excellent business.——COLUMBIA (G. Nelson Teets): The High School Girls in An Irish Devil and On the Road 30-1; co. and business excellent. Sadie Huested, Harry Seyon, and Jennie Gladstone were featured and made good. The Passing Parade 2-4; co. and business good. Cecela Sylvester, Marion J. Benson, and Sam Sidman were featured and scored hits. The New Ducklings, with Young Mundy, 6-8. Miss New York, Jr., 9-11.——ITEMS: Augustin Glassemeer, who has been the director of the Poli Stock co., has tendered his resignation. His place has been filled by Harry Andrews, who, besides being a director, is also a good actor.—Blanche Ring, Harry Gilfoil, and several other members of The Yankee Girl co., were guests at the Poli at the matinee 30.—Mrs. T. M. Gibbons, wife of Manager Gibbons, of the Lyceum, has been seriously ill, but is gradually improving.
C. B. DERMAN.

READING.—ACADEMY (Phil Levy, res. mgr.): Thomas E. Shea and his admirable stock co. in repertoire Jan. 25-28, with matinees 26-28; the plays presented were A Self-Made Man, Dr. Jekyll and Mr. Hyde, The Bells, and A Soldier of the Cross; fair sized audiences present and liberally applauded; it is safe to say that the co. and players were the best at popular prices at this playhouse this season. A capacity house witnessed the production of Gounod's Faust (in German) by the ensemble of the German Theatre, Philadelphia, given under the auspices of the Reading branch of the German-American Alliance 30; owing to the illness of the tenor, The Vice-Admiral, originally scheduled, had to be withdrawn and Faust substituted; Umberto Sacchetti, of the Scala in Milan, sang the title-role in Italian and carried off the honors. The Broadway Gaiety Girls played to two very large houses 31. Blanche Ring in The Yankee Girl 3. The Girl in the Taxi 4, with matinee. Richard Carle in Jumping Jupiter 6. The Merry Whirl (burlesque) 7, with matinee. Douglass Fairbanks in The Cub 8. Frank Daniels in The Girl in the Train 9. The Flaming Arrow 10, with matinee.——OPERA HOUSE (C. G. Keesey): The Grand Stock co. rounded out another successful week, when they presented to very good houses Beware of Men 30-1 and Why Girls Go Wrong 2-4; the diversity of plays and their excellent rendition by a capable cast have won many patrons; Irene Myers and Claude Daniels still head the co. and continue to score heavily. Amateur night 3.

ALLENTOWN.—LYRIC (N. E. Worman): Thomas E. Shea and co. 5-7, presenting A Soldier of the Cross, A Self-Made Man, Dr. Jekyll and Mr. Hyde, and The Bells; this was Mr. Shea's first visit in eight years and he received calls from many of his old time friends; full houses ruled throughout the engagement. The Traveling Salesman paid his annual visit to our city 9 and did his usual good business; the goods were all wool and a yard wide, and everybody pleased. One of the season's events was the appearance of The Lily 10; the play is one of absorbing interest throughout, and the audience was treated to one of the most artistic and finished performances ever seen in this city. The Brigadiers 16. Oratorio Society 17. The House with the Green Shutters 18. Al. Field's Minstrels 19. Arion Society 20. My Friend from Dixie 21.

WILKES-BARRE.—OPERA HOUSE (D. H. Cauffman): Blanche Ring in The Yankee Girl Jan. 25; excellent, to S. R. O. Billy 7. The Cub 10.——NESBITT (D. M. Cauffman): The Nesbitt Players in Cameo Kirby gave an excellent performance, to good houses 30-4. The same co. in The Sham 6-11.——LUZERNE (Leon Ferrandini): The Pennant Winners pleased large houses 26-29. Yankee Doodle Girls 2-5. Miss New York, Jr., 6-8. The Ducklings 9-11. The Kentucky Belles 13-15. The Umpire 16-18. The Cherry Blossoms 20-22. The Moulin Rouge Girls 23-25.

BRADFORD.—THEATRE (Jay North): Madame Troubadour Jan. 26; large audience; pleased. The Thief 30; good as ever, but played to a poor house.——GRAND (B. L. Reich): Goodhue and Burgess, the Harry Fisher Trio, and Charles Wilkins 30-1 pleased deserving patronage.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): Madame Sherry Jan. 27 pleased a large audience. The Bennyson Concert 31. Gertrude Bennyson was the bright particular star, and was greeted by an audience that taxed the capacity of the house. Miss Bennyson was ably assisted by John Braun and Frank Conly, tenor and basso, respectively. Professor Frank Holden's renditions on the violin were the finest yet given here, and the piano accompaniments of Ellis Clark Hamann was all that could be

desired. The concert was the finest in the history of the Grand. The Man of the Hour 7.

GREENSBURG.—ST. CLAIR (James G. Gay): Kirk Brown co. Jan. 23-28 delighted crowded houses at every performance. Mr. Brown and his leading woman, Margaret Fields, won immediate favor. The entire co. was very capable. Their repertoire consisted of The Sign of the Cross, Classmates, Brown of Harvard and The Social Highwayman. Blue Mouse 31 to good business. Richard Carle in Jumping Jupiter 2; large advance sale. Burlesque 4. Howell-Keith Stock co. 6-11.

ALTOONA.—MISHLER (I. C. Mishler): The American Male and Female Minstrels Jan. 23; fair house; poor performance. Buffalo Bill's Pictures 30, 31; medium attendance. The City Club Burlesquers 1; good patronage. The Broadway Gaiety Girls Burlesquers 2; large receipts. The Blue Mouse 3; excellent attendance. The Irene Jeaynes' Dramatic co. 6-8. The Easiest Way 9. The Merry Whirl 10, 11. Sarah Bernhardt 21.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Charles K. Champlain Stock co. Jan. 23-28 opened to S. R. O., presenting The Powers That Be. At Piney Ridge, Shore Acres, The Walls of Jericho, The Redeemer, The Arizona, Limited, and The House of a Thousand Jewels; plays were beautifully staged and costumed. The Flaming Arrow 31 pleased a large audience. The Girl in the Taxi 1. Madame Sherry 10.

WARREN.—LIBRARY (F. R. Scott): Washburn's U. T. C. co. Jan. 27; large audience. Warman (Lecture) 1. Seven Days 14.——WOODARD (J. D. Woodard): Edward De Cursia and co., Cooper and Brown, Fred Frey, George Sinclair, and the Percy Girls; strong bill 30-4; well patronised.——ITEM: Mr. Woodard is increasing the seating capacity of his house.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Human Hearts Jan. 25; fair attraction and business. The American Male and Female Minstrels 26, 27; poor attraction; fair business. Dreamland Burlesquers 28; good attraction and business. Buffalo and Pawnee Bill motion pictures 30, 31; fine performances and good business. City Club Burlesquers 2. Broadway Gaiety Girls 3. The Blue Mouse 4.

ROCHESTER.—MAJESTIC (Charles Smith): Babes in Toyland Jan. 19 pleased S. R. O. Paid in Full 20; small audience; delighted. The Newlyweds 21; S. R. O.; good performance. The Blue Mouse 22; small audience; pleased. Seven Days 1; good performance; large audience. Human Hearts 3.——ITEM: Vaudeville on open nights to usual good business.

BUTLER.—MAJESTIC (George N. Burckhalter): Human Hearts Jan. 26 pleased two fair houses. Seven Days 31; very good attraction; capable co.; drew good house against ruinous other attractions. Richard Carle in Jumping Jupiter 1; excellent; capable co.; large house. Paid in Full 4. Vaudeville and pictures 6-11. Kirk Brown co. 13-18.

YORK.—OPERA HOUSE (B. C. Pentz): Darktown Minstrels (local) Jan. 19, 20 pleased two large audiences. Grimes' Cellar Door played to poor business and the show was poor 23. City Club Burlesquers played to fair business 24, Martin's U. T. C. 25. Caught in Mid-Ocean 30. Madame Sherry 31. Richard Carle 3. Jesse James 4. The Girl in the Taxi 7.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flak): Graustark Jan. 28, to good business and appreciative audiences; co. much stronger than last season; well staged. The Girl in the Taxi 31; to good-sized and enthusiastic audience; well balanced co. Richard Carle in Jumping Jupiter 8.

MEADVILLE.—ACADEMY (Benjamin F. Mack, res. mgr.): Kirk Brown co. 16-21; very good co.; pleased capacity at every performance; plays last half: Sowing the Wind, The Eternal City, Classmates, Camille and A Social Highwayman. Week 30 dark.——ITEM: Miss Fields made a very lasting impression, is a big drawing card and has many friends here.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): The Man of the Hour Jan. 25; good co. and business. Reynard, Herbert and Reynard and Conroy and Russell a pleasing bill, to good business, 26-28. Lyman H. Howe 31.——STAR (Harry H. Webb): The Four Musical Kleises satisfied large houses 23-28.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark): World and Woman 19. Irene Jeanes Repertoire co. 13-18. Gay Morning Glories 23. Paid in Full 27. Graustark March 1. Price and Butler 6 and week. My Cinderella Girl 14.——ITEM: Captain Clark gave a banquet to the members of his staff and the newspaper reporters at the Opera House Jan. 31. Covers were laid for 25.

HANOVER.—NEW OPERA HOUSE (J. Clair Slagle): City Club Burlesque co. failed to please fair-sized audience Jan. 23. James B. Mackey in Grimes Cellar Door 24; to small audience. The Man of the Hour 30. Madame Sherry 1 is looked forward to with bright expectations.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Reuben in New York 20; fair co. and house. Stetson's U. T. C. 23; A1 co.; played to S. R. O.; many turned away. Athletic contest 25. Palmer's Ladies' Quartette 7. Athletic contest 14. Our Boys (Thiel College; local) 16. The Thief 21.

HARRISBURG.—MAJESTIC (N. C. Mirtes): The Rosary Jan. 26-28 drew good business for three nights and matinees. The Broadway Belles 1; very good house and a good entertainment. Blanche Ring 4. David Lovenson 6. The Merry Whirl 8.

HONESDALE.—LYRIC (B. H. Dittrich): Graustark Jan. 24; performance and business good. Robinson Crusoe motion pictures 30. Bachelor Club Social 31. The Toymakers 1. The Flaming Arrow 22.——ITEM: Attractions very scarce, although business has been good.

WEST CHESTER.—OPERA HOUSE (J. P. Small): Pictures and vaudeville Jan. 25-28; large business. Chicago Glee Club 30 pleased large business. The Man of the Hour 6. Strickland W. Gillian 14.

ST. MARYS.—TEMPLE THEATRE (J. S. Baur): Motion pictures and vaudeville Jan. 30, 31; very good, to good business. Brush, magician and entertainer, 1; very good, to full house. Paid in Full 14.

PITTSTON.—BROAD STREET THEATRE (M. Reis Circuit): Al. G. Field's Minstrels Jan. 24; excellent co.; S. R. O.; Field always receives a hearty welcome. The Gay Morning Glories 25. Blanche Ring in The Yankee Girl 31.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): The White Squaw Jan. 20; good co. and pleased house. The Forger 21; moderate patronage. The Brinkley Girl 24 pleased a good-sized house. Gay Morning Glories 1.

M'KEESPORT.—WHITE'S ORPHEUM (F. D. Hunter): Paid in Full Jan. 25; fair audience; pleased. City Club Burlesque co. 27 pleased large male audience. Seven Days 28 played to fair business; excellent co.

TARENTUM.—NIXON (C. N. Reed): Human Hearts Jan. 30 pleased good business. American Male and Female Minstrels 2, 3. Fatal Scar 14. Mrs. Worthington's Career.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): Human Hearts Jan. 24; fair co. and business. Reuben in New York 27. The Blue Mouse 1.

SHARON.—GRAND (G. B. Swarts, res. mgr.): Stetson's U. T. C. Jan. 21, matinee and night; good business. Blue Mouse 24; excellent co.; good business. Seven Days 4.

WASHINGTON.—NIXON (C. D. Miller): Seven Days Jan. 26; excellent co.; scored; good business. City Club 28 pleased large audience. Howell-Keith Stock co. 30-4.

CHESTER.—WASHBURN'S (Leon Washburn): Uncle Daniel Jan. 28; good business. The King and Seymour Players in Northern Lights 30-4.

MAHANOY CITY.—KAIERS GRAND OPERA HOUSE: Brinckley Girl Jan. 26; small house. Girl in the Taxi 2. Madame Sherry 8.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Mother Jan. 30; fine co.; packed house; well pleased. Seven Days 8.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Flaming Arrow Jan. 19; fair attraction; good house.

RHODE ISLAND.

PROVIDENCE.

The Baldwin-Melville Stock "Making Good"—Berton Churchill Joins the Albee Stock.

With the aid of some three hundred colored elides, Henry Ellsworth gave most interesting lecture upon the people of Oberammergau and their Passion Play at the Opera House Jan. 30-1, with matinees daily. He came from Milwaukee closed the week with the jovial Sam Bernard in the title-role. Good business prevailed as is always the case on Mr. Bernard's visit to the city. Louise Gunning in The Balkan Princess 6-8.

Edna Aug portrayed most capably the role made famous by Rose Stahl in The Chorus Lady at the Empire 30-4, and invested the character with a lively and independent air that is most convincing. Alice Leigh, Giles Shine and Robert Gill are pleasingly cast. The Girl in the Taxi 6-11.

Considered by far the most pretentious offering yet attempted, the Baldwin-Melville Stock co. gave a good account of itself with Janice Meredith at the Imperial 30-4. Lovell Alice Taylor and Theodore Gamble were features in pleasing roles. Nobody's Claim 6-11.

The Vanity Fair Burlesquers were at the Westminster 30-4, with a bright and active chorus. Dainty Duchess to follow 6-11.

Malachi Kelly, a Providence boy, made his first appearance with the Baldwin-Melville Stock co. at the Imperial 30 in the role of Squire Meredith.

Keith's offering for the week was by far the best of the season, containing many acts of headline calibre. Mr. and Mrs. Gardner Crane were accorded a rousing reception in their new playlet, The Little Sunbeam, while Ray Cox, Adonis and his dog, in a Japanese Teahouse, Will H. Fox, the Seven Belfords, the Three Macagnos, the Dolce Sisters, Bradford's Educated Fleas also came in for a share of the applause.

Gardner Crane, now playing at Keith's, is pleasantly remembered as the leading man of the Albee Stock co. some seasons ago, and a great interest centered around the sketch he is presenting.

J. H. McCormack made his first appearance to a Providence audience at Infantry Hall 1 in one of the best musical events of the season. He was assisted by Madame N. Na Dimitrieff, Felix Fox and Spencer Clay.

Alice Neilsen and several members of the Boston Opera co. will give a concert at Infantry Hall 8 for the benefit of the Society for Organizing Charity.

Lisle Leigh, who will be remembered as a favorite of former Albee Stock cos., will give a rehearsal reception of her dramatic class at her studio 7.

Spitz and Nathasson are certainly to be congratulated upon the class of attractions they are presenting at the Empire. Thus far the new policy inaugurated some few weeks ago has proved very successful.

With the engagement of Berton Churchill, Manager Lovenberg, of Keith's, has made a wise selection for his 1911 Albee Stock co.

With the passing of the deed for Vanity Fair another one of the Summer resorts has passed into history. Mr. Meyer, who has managed the park, will take up the reins of Crescent Park during the coming season.

During the latter part of last week a fire claimed three of the amusement attractions at Crescent Park. Clever work on the part of the department saved the resort from a disastrous loss. The buildings will be replaced and put in condition for an early opening.

H. F. HYLAND.

PAWTUCKET.—BIJOU (David B. Buffington): The Bijou Stock co. in The King of the Opium Ring Jan. 23-29 to fair business. Old Isaacs from the Bowery 30-4 to good business. Danny Bagnall playing the leading part to good advantage; made quite a hit. Clyde Bates as Lucky Strikem was good. Tennessee Tess 6-11.

NEWPORT.—COLONIAL (Herbert A. Kaull): Opened 4 with the operetta, Sylvia, given by local amateurs. It is a splendid, well-equipped theatre and will be very popular.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Frances Starr in The Easiest Way Jan. 30; good, to fine business. Creatore's Band (matinee) 1 pleased two small houses. Olga Nethersole 2. Buster Brown 3. Climax 6. Black Patti 8. Lew Dockstader 9.

FLORENCE.—AUDITORIUM (F. Brand): Buster Brown Jan. 24 delighted a large audience. Creatore's Band 28, matinee and evening; performances excellent, to good business. Black Patti 8.

CHARLESTON.—ACADEMY (Charles R. Matthews): Creatore's Band Jan. 30 and matinee delighted two large houses. Climax 1. Black Patti 2. Olga Nethersole 3. Buster Brown 4.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Barriers Burned Away Jan. 22; good co.; to a full house. The Lion and the Mouse 29; excellent co., to capacity. The Golden Girl 5. Polly of the Circus 9. Madame X 16.

WATERTOWN.—GRAND (G. H. Dunand): The Lion and the Mouse Jan. 25; good; capacity business. Cast Aside 4.——GOSS OPERA HOUSE (Goss and Goss): Home talent minstrel 25; good business.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): Madame Sherry Jan. 19-21 to capacity at every performance. Kyrle Bellew in Raffles 22. Paul Gilmore in The Bachelor 23 to fair audience. Raymond Hitchcock in The Man Who Owns Broadway 2, and from the advance sale he is certainly popular. Elks' Minstrels 6, 7. Vanderbilt Dramatic Club (local) in The College Widow 10. Human Hearts 11.——ORPHEUM (G. H. Hickman): Opened 30 with the Trahern Stock co. in When We Were Twenty-one to a large and thoroughly appreciative audience. The play was well presented. Williard Blackmore and Grace Huff did excellent work in the leading roles. Edward Haverly was a capital Waddles. F. E. Curtis as the limp was good; in fact, all the parts were well taken. The Trahern Stock co. is composed of Williard Blackmore, Edward Haverly, Brandon Evans, Adolph Lestina, F. E. Curtis, Emmet Brandon, Harold Huff, Grace Huff, Julia Varney, Jessie Mae Hall, Florence Coventry, and promises to be very popular. Merely Mary Ann will be presented 6-11 and The Great Divide 13-18.——BIJOU (George H. Hickman): The Minister's Sweetheart 22-28. Happy Hooligan 30-4.

MEMPHIS.—LYCEUM (Clarence Weis): Madame Nazimova Jan. 23, Little Eyolf; 24, A Doll's House; 25, Comtesse Coquette; highly appreciated by large houses. The Merry Widow 26-28; good run. The Girl from Rector's 29-31. Paul Gilmore in The Bachelor 1. De Wolf Hopper in A Matinee Idol 2, 4.——JEFFERSON (E. J. Abrams): Madame Sherry 23-25; excellent co.; Ada Meade scored a big hit. The Virginian 26-28; fair business. Lillian Russell in In Search of a Sinner 30-1. Raymond Hitchcock in The Man Who Owns Broadway 3, 4.——ORPHEUM (Max Fabish): Excellent bill; Mlle. Camille Ober, Thomas J. Ryan-Richfield co., Coakley, Harvey and Dunlevy, Lou Anger, the Casting Dunbars, Carson Brothers, the Hamlans 23-28.——BIJOU (Benjamin Stahlbaek): Graustark 22-28; had the best run of the season; fine co. A Minister's Sweetheart 29-4.

KNOXVILLE.—STAUB'S (Fritz Staub): Paul Gilmore in The Bachelor Jan. 31, matinee and night; to S. R. O. matinee; fair house night; Kathryn Hutchison, of Knoxville, as leading woman, pleased. Manhattan Opera co. 30-4.——WELLS' BIJOU (Fred Martin): Rose Melville in Sis Hopkins, to splendid business, 23-28, pleased. My Cinderella Girl 23-4.——GRAND (Frank Rogers): M. Samayoa, Leon and Adeline, Arthur Bigsby, Joe F. Willard and Arthur Bond 23-28; pleasing good houses.

CHATTANOOGA.—ALBERT (P. R. Albert): Virginia Harned in The Woman He Married Jan. 25 pleased fair business. De Wolf Hopper in A Matinee Idol 2.——LYRIC (H. G. Cassidy): Manhattan Opera co. pleased poor business 23-28. The Smart Set 2.——BIJOU (O. A. Neal): Happy Hooligan 23-28 pleased good business. Mam'selle 30-4.

TEXAS.

DALLAS.

The Midnight Sons Welcomed—Praise for Adelaide Thurston—Ben-Hur Drew Well.

After a long stretch of mediocre attractions The Midnight Sons, with cast and ensemble most creditable to Lew Fields, was splendidly received. The principals were all good, Miss Yonlin being especially favored, and the chorus very acceptable.

Following this aggregation came Adelaide Thurston in a clever little comedy called Miss Ananias. Her stay extended over three performances Jan. 26, 21, and she met with her usual pleasing welcome. Miss Thurston is a great favorite in the South, where she has played mostly, but after the present season she is to be starred on Broadway, under her present management.

Ben-Hur in all its original splendor of production is closing a week's run, began 23, and has played to splendid business. The cast contains no noticeable weak spot and the production is as gorgeously staged and costumed as upon its first tour through here.

The Merry Widow and Billy Clifford follow this run, while much interest is aroused in the coming of the celebrated Russian dancers, Pavlowa and Mordkin, who will appear here in early Feb.

L. LUDANGRES.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): The Merry Widow Jan. 20-22, to S. R. O. every performance; best that has ever played here in The Merry Widow. Marie Nielsen 23-25, playing A Gambler's Sweetheart, The Man from Maine, A Wolf in Society, and Two Little Vagrants; to poor business; co. fair. 26, St. Leon in Polly of the Circus 26-28; seats sold out for all performances; Miss St. Leon will be the guest of the San Antonio Press Club at a banquet 26. Sins of the Father 28-31. Adelaide Thurston in Miss Ananias 1, 2. Madame Nazimova 3, 4. Mazi Powell, violinist, 6. Russian Dancers 9. Madame X 10-12. Seven Days 13. De Wolf Hopper 18. Girl from Rector's 16. Newlyweds 17, 18. Climax 19. HADEN F. SMITH.

EL PASO.—THEATRE (Crawford and Rich): Polly of the Circus Jan. 22, 23; S. R. O.; excellent co. Gilmore, Brown and co. in David Garrick 30.——CRAWFORD (Crawford and Rich): The Big Bill Bittner Stock co. started an engagement at this theatre on Christmas Day, with change of bill twice a week, and are playing to good houses. The Dazzler 22-25. The New South 26-28.——MAJESTIC (Frank Rich): Vaudeville and musical comedy still playing to crowded houses, with change of bill twice a week.——HAPPY HOUR THEATRE (Howard Fegg): The Jolly Idealo Musical Comedy co. opened about thirty days ago and have been playing to excellent business, with change of bill twice a week. A Night in El Paso 22-25. Spending a Million 26-28.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): The Man on the Box Jan. 23 pleased a good audience. The Sins of the Father, presented by Thomas Dixon, the author, on the 24, was the theatrical event of the season; duly appreciated by the packed house and the spontaneous and hearty applause; many curtain calls.

TEMPLE.—EXCHANGE (Roy Dalling): Sins of a Father 2, Maria Nielsen 6-11 (except 10). The Gay Widow 13. Spooner Dramatic co. 13-19 (except 16). The Climax 18. Paid in Full 20. The Bachelor's Honeymoon 23. The Blue Mouse 27. The Bachelor March 1.

BAY CITY.—GRAND (Oskar Korn): Man on the Box Jan. 19; co. good; business only fair. Flower of the Ranch 21; excellent co.; capacity business. Sins of the Father 28. Polly of the Circus 31. Marie Nelson 6-11. Hohenstreet 13, 14.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Mae Stewart in Ingomar, the Barbarian Jan. 17 to light house; performance only fair. George Amusement co. in 31. Elmo 26; fair house; pleased.

BONHAM.—STROUD OPERA HOUSE (Stevenson and Wilson): Angell's Comedians Jan. 23-28; good business; well pleased; return date in April. Climax 31; big business; best of satisfaction.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton): Man on the Box Jan. 18, to good business; pleased. Flower of the Ranch 27 pleased fair house.

WACO.—AUDITORIUM (Aaron Laskin): The Merry Widow Jan. 24; good performance, to large house. Ben-Hur 27, matinee and night, 28; excellent performances, to packed house.

GROESBECK.—OPERA HOUSE (Anglin Brothers): Mae Stewart 1. Hans Hanson co. 13.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Adelaide Thurston in Miss Ananias Jan. 23.

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SHERMAN.—OPERA HOUSE (A. B. Saul): Adelaide Thurston in Miss Ananias Jan. 28; to capacity.

BROWNWOOD.—HARRIMAN OPERA HOUSE (R. W. Harriman): The Flower of the Ranch Jan. 31; excellent co.; pleased.

PLATONIA.—NEW OPERA HOUSE (C. P. Johnson): Woods Sisters in St. Elmo Jan. 26; packed house; fine co.

UTAH.

SALT LAKE CITY.

The Squaw Man Drew Record Houses and Pleased—The Orpheum's Fine Bill.

Salt Lake Theatre, dark entire week, is looking forward to a big business with The Arcadians early in February.

At the Garrick the stock co. were lucky in getting Neil Boyle's popular Squaw Man. Receipts for the week were a record breaker. Jane Wheatley, Walter Seymour, James Durkin, and Margaret Dills were each popular. House of a Thousand Candles to follow.

The Orpheum seldom has a poor week now, and last week was an extra good one. William Farnum and co. in his little sea playlet, The Mallet's Masterpiece, created much favorable attention. Andrew's Statues, called Studies in Porcelain, are one of the daintiest and prettiest things seen here in a long time. The Leamy Sisters were extremely popular as clever. Callahan and St. George gave us a taste of Irish quaintness that we will gladly see again. The Bowman Brothers, the Temple Quartette, La Vista De Vitt made up a full house bill.

Maude Leone and the Bevins Stock co. gave an excellent presentation of Sidney Jane week of 16. James Beagle as the Man and George Merrell as Yaki Bill, Clare Morris as Willie Smith and Ruby Morris as Annie May were each good. Maude Leone and Annie Adams as Sidney Jane and Lize Smith were each artistic and satisfying. Under the Red Rose to follow. Considerable attention is being paid in putting on these plays with new scenery and properties, and much success is the result.

There is some talk about the new Morris theatre, which will be called the Newhouse Theatre, now in course of erection, to the effect that the Hanson-Blackwood Co. were likely to get control of it. C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (Hatch and Wilde): Mantrana co. Jan. 16-21 played Alaska, Next Lyons, The Village Blacksmith, Power of Order, Bishop's Carriage, and Sidney Jones' musical co., in fair business.—ORPHEUM: Vaudeville 26. Polly of the Circus 1. Climax (A Girl in the Kimono 17. Queen of Moulin Rouge 31.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Post): King-Lisa co. Jan. 23-27 in From Here to Sea, St. Elmo, Shamus O'Brien, The Gentleman, Monte Christo, The Girl and the Outlaw, Utah, and The Boy Detective; well balanced co., to S. R. O. on several occasions.

BELLOWS FALLS.—OPERA HOUSE (Fox and Bates): King and Lyon Stock co. in From Here to Sea, St. Elmo, A Fight for a Million, The Middleman, Monte Cristo, The Boy Detective, The Girl and the Outlaw 9-14.

BARRE.—OPERA HOUSE (John E. Hobaugh, mgr.): John W. Vogel's Minstrels Jan. 20; better than ever; pleased large house. The Old Homestead 23; good performance and house. Howe's pictures 26. The Climax 27.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Old Homestead Jan. 25; packed house; excellent co.; William Lawrence as Josiah Whitcomb left nothing to be desired. Klark-Urban co. 26-28.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Vogel's Minstrels Jan. 23; excellent, to capacity. The Old Homestead 26.

VIRGINIA.

NORFOLK. — ACADEMY (Otto Wells): George Evans and James J. Corbett in The Honey Boy Minstrels pleased packed houses Jan. 21, 22. The Spendthrift 26, 27, pleased fair houses. Lew Dockstader's Minstrels 30, 31. Frances Starr in The Easiest Way 2. Frank Daniels in The Girl in the Train 6. The Girl in the Taxi 8.—GRANBY (Otto Wells): Just as the Sun Went Down co. 23-28 pleased good houses. Hanlon's Superba 30-4.—COLONIAL (A. W. Donald): Pauline Perry in The Silver Bottle and other Keith attractions pleased packed houses 23-28. McIntyre and Heath in The Georgia Minstrels 30-4 and other Keith attractions.

LYNCHBURG. — ACADEMY (Curtis Sheckels): Richard Carle in Jumping Jupiter Jan. 19 pleased good business. Creston's Band 17 delighted small audience. George Evans' Honey Boy Minstrels, with James J. Corbett, 26; drew an unusually large house. The Spendthrift 30; small house. Frances Starr in The Easiest Way 1 pleased good business. Dockstader's Minstrels 2. The King of Trams 4. The Girl in the Taxi 11.

RICHMOND. — ACADEMY (Lee Wise): Richard Carle in Jumping Jupiter Jan. 18, 14 pleased big business. George Evans Jan. 23, 24, pleased well. The Spendthrift 27, 28. Olga Netherscle 30.—BIJOU (C. I. Mason): As the Sun Went Down 16-21. Beulah Poynter in The Little Girl That He Forgot 23-28; nice business. The Rosary 30-4.

STAUNTON. — BEVERLEY THEATRE (Hoffman and Shultz): George Evans' Minstrels Jan. 28; two performances, to large and enthusiastic audiences. The Spendthrift 2. Human Hearts 22.

ROANOKE.—ACADEMY (Tom Spencer): Madame Sherry Jan. 11; excellent; S. R. O. Creston's Band 18; poor business; good attraction. George Evans' Honey Boys 27. Sis Perkins 28. The Spendthrift 1.

WASHINGTON.

SPOKANE.

The Three Twins Well Presented—Samson Put On by the Baker Stock Company.

Victor Moriey, Bessie Clifford and an excellent co. played to good business in the Auditorium in The Three Twins Jan. 23-25. Seven Days 1-4. The Queen of the Moulin Rouge 9-11. Jefferson De Angelis 12, 13. Mary Mannering 14, 15. The Call of the Wild 17, 18. Father and the Boys 24, 25.

The Baker Stock co. played to good business at the Spokane in Samson the week of 22. Franklyn Underwood in the title-role. Frances Slosson as Anne Marie, and John Sherman as Govain scored heavily and received excellent support. In the Bishop's Carriage is underlined for the week of 29.

The Lawrence Stock co. played to capacity houses at the American in Three Weeks week of 22. Del S. Lawrence and Jane Vivian Kolton had the leading roles and were well received. The balance of the cast was adequate. Texas is underlined 29-4.

Franklyn Underwood, leading man with the Baker Stock co., brings into practical use the athletic training which he received while a member of the Denver Amateur Athletic Association, in the title-role of Samson he has to pick up bodily his enemy, Govain, and throw him out of the room.

The Lawrence Stock co., now playing at the American Theatre, has offered a prize of $200 for the best play submitted by a Spokane playwright. The only requirement is that the play be in four acts. The play selected will be put on by the Lawrence Players.

Johannes Herskond, Danish singer and actor, who gave an entertainment in Spokane recently, said of the city: "I am greatly impressed with the thrift of your Western cities and was surprised to see such magnificent buildings and residences as you have in Spokane. I also like this country and its moderate climate."

The Newman Lake Dramatic Club will present The Pet of Squatters' Gulch at Binarville Hall next week.

A rumor has been current that the Morris Vaudeville Circuit is to transfer the American Theatre, in which the Del S. Lawrence co. is playing, to the Belasco Theatre people of Los Angeles. Carl O. Milligan, manager of the Lawrence co., when seen in regard to the report said: "The American Theatre, in the first place, is in no way connected with the Morris people. It is entirely owned by local capitalists, who are well known here. The contract which the Lawrence co. has with the American Theatre owners continues for an indefinite period, at the option of the Lawrence co., and any decision made would come from us. If business keeps up as it has we will not think of leaving."

Dickens' Christmas Carol was put on at the graduating exercises of the Logan School on 27.

One year after arriving to be released as receiver of the Dramatic Theatre, which he had built up from a financial conflict to a prosperous institution, J. J. White to-day settled his final account before Judge H. L. Kenyon. White asks the court to allow him $2,000 additional to the salary he has drawn during the receivership as adequate pay for his services. Some of the heavy stockholders object to this amount as too large.

James W. Lewis has been promoted to the position of assistant manager of the Spokane Theatre. Manager Charles W. York will visit New York shortly to arrange theatrical matters covering the Harrison and Kindt Circuit, recently purchased by the Northwestern Theatrical Association. Mr. Lewis has been in the employ of the association for two years and a half and during that time has risen from the position of assistant treasurer to that of assistant manager.

Spokane bankers will give a minstrel at the Auditorium Theatre the first week in March. Committees have been appointed to make all arrangements. W. S. McCURRA.

SEATTLE.

Richard Jose and Louise Kent Popular Here—Ethel Clifton Did Well.

At the Moore This Woman and This Man Jan. 22, 23, played to small houses. Dark 24, 25. The Seattle Symphony Orchestra gave its fourth regular concert 26, under the direction of Henry Hadley, before a large audience. Jaroslav Kocian, violinist, displayed his skill to the best advantage. The Robert Burns Concert 27, under the auspices of the Caledonia Society and Clan McKenzie Lodge No. 104, drew a large and enthusiastic audience. The Pirates of Penzance, presented 30, 31, was repeated 28, as a complimentary benefit to C. M. Pike, the director. The Three Twins 29-1. Mary Mannering in A Man's World 2-4.

Silver Threads 22-28 at the Grand proved to be a popular offering, and drew medium and large houses. Richard J. Jose sang some of the old, familiar songs with acceptance. Louise Kent as leading woman sustained the role with skill and fidelity. In the cast were Sara Lewis, Edith E. Cooke, Leander Blandon, John A. Hinton, and others, who contributed to the success of the performances. Queen of the Moulin Rouge 29-4.

At the Seattle the Baker Stock co. gave a fine presentation of The Three of Us 22-28, with Ethel Clifton, Dan Bruce, and Dolly Von Weltbof in the title parts. The attendance ranged from small to large houses. Miss Clifton as Rhy McChesney interpreted the role with skill and accuracy. Joseph Galbraith as leading man showed his usual ability, and the other members of the cast rendered efficient support. Same co. in The Middleman 29-4.

The Golden Giant Mine 22-28, at the Alhambra, was presented in an acceptable manner before houses averaging fair business. In the cast were Emma Bunting, Elizabeth Hale, Lillian Griffith, Bessie Llewellyn, George Waltaker, Lewis Von Weltbof, O. M. Williamson, George B. Berrell, and others. Von Tonson 29-4.

The funeral of the late R. E. French took place 27, with the interment at Lake View Cemetery. The services were held under the auspices of Seattle Lodge, No. 92, B. P. O. E., and Seattle Camp, No. 68, Modern Woodmen of the World. BENJAMIN F. MESSERVEY.

ELLENSBURG.—THEATRE (H. S. Elwood): Three Twins Jan. 26; full house; good co.; Helen Dubois and Bessie Clifford enthusiastically received.—ITEMS: Elizabeth Anderson, who has been singing at the Queen, has gone to Seattle to accept a position in Pantages', Mrs. George Seigel, a local singer, will take her place here.—Sidney Forney is now singing the illustrated songs at the Isis.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Nordica Concert co. Jan. 27; S. R. O. Grace George 28 in Sauce for the Goose; pleased large audience. Frances Starr 31.—VIRGINIA (Charles A. Fetzler): Vaughan Glaser 26-28 with The Man Between, drew good business. The Man of the Hour 29-1 opened to S. R. O.—APOLLO (H. W. Rogers): The Passing Show 30-4; S. R. O. The City Club 6-11.

CHARLESTON.—BURLEW (N. S. Burlew): Grace George Jan. 24 pleased good business. Flirting Princess 27, 28; good production and business. The Spendthrift 3, 4. The Wolf March 1.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): The Spendthrift Jan. 31 pleased excellent business; performance excellent. Viola Allen in The White Sister 1; house entirely sold out. The Wolf 8. Grimes' Cellar Door 11.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Greer): The Man on the Box Jan. 27 pleased fair business. As Told in the Hills 30; poor business.

WISCONSIN.

MILWAUKEE.

Dinkelspiel's Christmas Pleased Majestic's Patrons—Other Attractions Drew Well.

Dinkelspiel's Christmas is the headline attraction of an extraordinarily good bill at the Majestic this week. Second of importance is Aoki, the Jap professor, whose astonishing performance keeps the audience spellbound. Ben Welch, the ever popular comedian, has a monologue, which is a tonic for melancholia. Other acts include Meyers, Warren and Lyon, Kolmer and Brown, the Flying Martins, Frank Morrell and Hilda Hawthorne.

Delmore and Lee in a novel acrobatic act head the bill this week at the Crystal. Six other good acts complete the performance.

Fay and Clark are presenting a laughable farce entitled The Spring of Youth at the Empress. Grace De Mar, former star in A Knight for a Day, is the special added attraction.

Sheridan's Marathon Girls are giving patrons to the Gayety this week a good run for their money.

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continue to be the banner show on the burlesque circuit. He is at the star this week.
L. R. NELSON.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers) Baby Mine Jan. 23; fair sized audience greeted the return engagement of this clever comedy. The House of a Thousand Candles 24; good production, to fair house. Frank E. Song Stock co. 30-3. Father and the Boys 4. The Third Degree 7. The Sweetest Girl in Paris 10.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Baby Mine (return) Jan. 24 to good house. The House of a Thousand Candles 25 pleased good house. Miss Nobody from Starland 30 delighted S. R. O. house. As Told in the Hills 31. Father and the Boys 8. Mock-Said-All Stock co. 9-11. The Candy Girl 15. Bussey Stock co. 20-25. Alice in Wonderland 27, 28.

FOND DU LAC.—HENRY BOYLE THEATRE (P. R. Haber): Baby Mine Jan. 17 pleased good business. Commuters 20; excellent, to full house. Daisy Cameron matinee and night 21; satisfaction. Grace Baird co., three nights, 26-28, opening with The Girl Who Won. The Nigger 7. Blanche Walsh 9. As Told in the Hills 11.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Manhattan Stock co. Jan. 22-28 to rather light business. Blanche Walsh in The Other Woman 5. The Commuters 6. Father and the Boys 8. The Nigger 11.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Father and the Boys Jan. 9 to fair house. Miss Nobody from Starland 23 to big business. Lillian Maxwell Stock co. 22—indefinite.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Edward Amherst Ott (lecture, under auspices of lecture course) Jan. 23; capacity house. Gardener Stock co. 27, 28. The County Judge 31.

OSHKOSH.—OPERA HOUSE (J. R. Williams): Jack Bessey's co. played A Small Town Girl and Cast Aside Jan. 20 to crowded houses. The County Sheriff 6.

NEENAH.—THEATRE (F. A. Leaving): Sunny South Jan. 20; good co. and house.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle): James T. Powers in Havana Jan. 12; excellent, to S. R. O. Madame X 14; excellent, to good business. Girls 23; very good, to fair business. The Girl in the Kimono 30. The Dollar Princess 2. The Traveling Salesman 6. The Arcadians 7. Virginia Elliott 11. A Broken Idol 15. The Virginian 20. Madame Sherry 21. The Nigger 24. The Chocolate Soldier 25.

LARAMIE.—OPERA HOUSE (H. B. Root): Is Marriage a Failure? 15; fair, to very light business. The Jail Breaker 23-25; light business. Honeymoon Trail 8.

CANADA.

MONTREAL.

The Old Homestead Attracted Many—Guy Bates Post at the Princess—Bernhardt Week.

The Old Homestead was the attraction at His Majesty's Jan. 30-4. This rural play, which has had such a long life, still seems to possess drawing powers. William Lawrence did good work as Uncle Josh and was supported by a capable co. and the Double Quartette. The Soul Kiss 6-11.

The Nigger, with Guy Bates Post in the leading role, is the attraction at the Princess. Mr. Post gives an interesting study of Phillip Morrow. J. M. Colville does capital work as Clifton Noyes. Florence Rockwell is excellent as Georgiana. Maude Durand gave a clever sketch of the old Nigger mammy. Frank Peters was a good Senator Long and T. C. Hamilton contributed a neat sketch of Purdy, the Deputy Sheriff. The Fourth Estate 6-11.

A Night in a Turkish Bath and A Stage Carpenter's Experience proved to be amusing at the Orpheum. Fanny and Charles Van scoring in the latter. The colored comedians, Cook and Stevens, Lube Mero in Russian dancing, a clever bicycle polo act, and Ely and Florence go to fill out a good bill.

L'Aventurier is the bill at the National.

The Cozy Corner Girls are drawing good houses at the Royal. Bell Vivian and Bryan Corrigan in a shooting act are one of the features. Richy W. Craig is the comedian.

The Sarah Bernhardt week at His Majesty's, besides being an artistic treat, was a record breaker financially. W. A. TREMAYNE.

HAMILTON, ONT.—OPERA HOUSE (A. R. Lowden): Ian Robertson in The Passing of the Third Floor Back Jan. 12, to a restless audience. The Cat and the Fiddle 13, 14 concluded a splendid week's business. May Robson in The Rejuvenation of Aunt Mary 16 amused large audience. Grace George in Dance of the Goose 17; Miss George scored a distinct success in the leading role. When Sweet Sixteen 26, 27 delighted large audiences; excellent co. Edward Terry 28 gave Sweet Lavender and Liberty Hall to business that was not as large as the merits of the performances deserved. The Fourth Estate 31, stirring drama, to fair business; co. mediocre. Jolly Bachelors 1, 2. Bessie McCoy in The Echo 3, 4. A German Prince 6, 7. Seven Days 8. The Spendthrift 9, 10. The Chorus Lady 11.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): The Imperial Russian Ballet and Orchestra drew a large and well pleased audience Jan. 19 and proved a decided novelty. Ian Robertson in The Passing of the Third Floor Back 20; good attendance and satisfaction, though a decided difference was noticed between this performance and that of Forbes-Robertson last season. May Robson in The Rejuvenation of Aunt Mary 21; thoroughly enjoyable performance, to good business both matinee and night. The Final Settlement 26, 27. When Sweet Sixteen 28. The Fourth Estate 30. The Echo 2. The Jolly Bachelors 3, 4.

ST. THOMAS, ONT.—GRAND (George J. Forhan): Ernie Marks co. Jan. 23-28; big business. Murray-Mackey Comedy co. 30-4; opening in Why He Divorced Her; good business; well pleased. Beyond Pardon 31 to increasing business. Edwin Terry in Sweet Lavender 6. Seven Days 7. Al. H. Wilson in The German Prince 9.

OTTAWA, ONT.—RUSSELL (P. German): When Sweet Sixteen Jan. 23, 24 delighted large audiences. Edward Terry in Sweet Lavender 25 and Liberty Hall 26, to large audiences and receiving many curtain calls. Paid in Full 31, 1.

BRANTFORD, ONT.—OPERA HOUSE (T. C. Johnson): Ian Robertson in Passing of the Third Floor Back Jan. 14 to good business. Shubert Choir 20; big business. Toronto National Chorus 24 to good business. The Final Settlement 25.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Large houses greeted Edward Terry throughout the week of 6-14. The Paul Gilmore co. presents Adelaide French in The Third Degree 23-28. Myrkle-Harder co. 27 for two weeks.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): Rejuvenation of Aunt Mary Jan. 19; to large and appreciative audience. Edward Terry 23, Sweet Sixteen 25. Paid in Full 1. The Fourth Estate 2.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Paid in Full Jan. 16; good house and attraction. Durno and co. 23 (T. M. C. A. Course); full house; pleased; good business.

NEWFOUNDLAND.

ST. JOHN'S.—CASINO: The Homecoming Jan. 19-21; by Leo O. Murphy for the first time on any stage. This pretty little domestic episode was fully appreciated by large audiences. The plot is laid in Richmond, Va., but is rather weak, and does not show any great literary competence. The acting, however, was remarkably good. Leo Murphy as the blind old Virginian—a role reminiscent of Dunstan Kirton—handled a rather difficult character part in a most satisfactory way. J. O'Neill Farrell was a hit as the American voyageur, Harry Burgess, while the remaining roles were handled adequately. The stage setting, showing an old Southern mansion by moonlight, was most picturesque, and was roundly applauded when the curtain ascended. The lights streaming from the windows and impressive organ-playing were items that attracted attention.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Equality, Ill., 8, Grayville 9, Albion 10, Clay City 11, Mt. Carmel 13, Princeton, Ind., 14, Shelburn 15, Farmersburg 17, Riverra 18, Coalmont 19.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-March 11.

ALLEN, ESTELLE (Alfred Allen, mgr.): Newark, N. J., 6-11.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Chicago, Ill., Jan. 22—indefinite.

ARISTOCRATIC TRAMP (Auiger Brothers, mgrs.): Ellsworth, Minn., 8, Sibley, Ia., 9, Rock Rapids 10.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Oneonta, N. Y., 8, Kingston 9, Walden 10, Middletown 11, Haverstraw 13.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.

AS TOLD IN THE HILLS: Philadelphia, Pa., 6-11.

AT CRIPPLE CREEK: Boston, Mass., 6-11.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Chicago, Ill., 5-11, Grand Rapids, Mich., 13-18.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Portland, Me., 6-8, Lewiston 9-11.

BABY MINE (William A. Brady, mgr.): Iowa City, Ia., 8, Moline, Ill., 9, Rock Island 10, Muscatine, Ia., 11.

BABY MINE (Wm. A. Brady, mgr.): New York city Apr. 23—indefinite.

BARRIERS BURNED AWAY (Goshell-MacVitty-Carpenter Co., mgrs.): Montevideo, Minn., 8, Milbank 9, Willmar 10, Litchfield 11.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): St. Louis, Mo., 5-11.

BERNHARDT, SARAH (W. F. Connor, mgr.): Washington, D. C., 6-11, Baltimore, Md., 13-18.

BILLY THE KID (F. R. Headley, mgr.): St. Louis, Mo., 5-11.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.

BLUE MOUSE (E. J. Carpenter, mgr.): Piedmont, W. Va., 6, Grafton 9, Fairmont 10.

BOSS OF B RANCH: Atoka, Okla., 8, Caddo 9, Lehigh 10, Coalgate 11.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Anderson, Ind., 8, Terre Haute 9-11, Peoria, Ill., 12-18, Springfield 19-18.

BUNCO IN ARIZONA: Detroit, Mich., 5-11.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.

CAREW, MARY (R. G. Kingston, mgr.): Farmington, Mo., 8, Bonne Terre 10, De Soto 11, Festus 12.

CARTER, MRS. LESLIE (John Cort, mgr.): Philadelphia, Pa., 30-Feb. 11, Washington, D. C., 13-18.

CHEROKEE (Stair and Havlin, mgrs.): Cincinnati, O., 5-11, Akron 12-15, Youngstown 16-18.

CITY, THE (The Shuberts, mgrs.): Macon, Ga., 8, 9.

CLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Hearne, Tex., 8, Grosebeck 9, Mexia 10, Corsicana 11, Ennis 12, Waxahatchie 14, Waco 15, Temple 16, Taylor 17, Austin 18, San Antonio 19.

CLIMAX, THE (Western: United Play Co., Inc., mgrs.): Caldwell, Ida., 8, Nampa 9, Boise 10, 11, Mountain Home 12, American Falls 14, Pocatello 15, Logan, U., 16, Brigham 17, Ogden 18.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS, THE (Henry B. Harris, mgr.): New York city 6-11, Baltimore, Md., 13-18.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 9—indefinite.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Boston, Mass., 30-Feb. 11.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Fond du Lac, Wis., 8, Milwaukee 9-11.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Hall, mgr.): Des Moines, Ia., 5-8, St. Paul, Minn., 12-18.

DREW, JOHN (Charles Frohman, mgr.): Boston, Mass., 6-18.

EDESON, ROBERT (Henry B. Harris, mgr.): Pittsburgh, Pa., 5-11.

ELI AND JANE (Harry Green, mgr.): Santa Anna, Tex., 8, Ballinger 9, Miles 10, San Angelo 11, Colorado 14, Big Springs 15, Midland 16.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Minneapolis, Minn., 6-11, St. Paul 13-18.

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EVERYWOMAN (Henry W. Savage, mgr.): Hartford, Conn., 9-11; Baltimore, Md., 13-18.
EXCUSE ME (Henry W. Savage, mgr.): Hartford, Conn., 6-8.
York city 13—indefinite.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): New York city Jan. 16-Feb. 25.
FINAL SETTLEMENT (Monte Thompson, mgr.): Orillia, Ont., 8; Midland 9, Lindsay 10, Peterboro 11, Oshawa 13, Port Hope 15, Cobourg 16, Kingston 18.
FIRING LINE (Delamater and Norris, mgrs.): Quitman, Ga., 8, Thomasville 9, Albany 10, Americus 11, Eufaula, Ala., 13, Union Springs 14, Troy 15, Andalusia 16, Evergreen 17, Pensacola, Fla., 18.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Philadelphia, Pa., 6-11; New Haven, Conn., 13, Waterbury 14, Hartford 15, New Britain 16, Springfield, Mass., 17, Worcester 18.
FLAMING ARROW (E. F. Kreyer, mgr.): Phoenixville, Pa., 8, Coatesville 9, Norristown 10, Reading 11.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., 6-25.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Cleveland, O., 5-11.
FOURTH ESTATE (Liebler and Co., mgrs.): Montreal, P. Q., 6-11.
GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.
GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Portland, Ore., 5-11.
GEORGIA GRACE (Wm. A. Brady, mgr.): Chicago, Ill., 30-Feb. 18.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 18—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): Chicago, Ill., Feb. 6-March 4.
GILMORE, BARNEY (Geo. A. Quinn, mgr.): Kansas City, Mo., 6-11, St. Joseph 12-15, Omaha, Neb., 16-18.
GIRL AND THE OUTLAW (R. J. Biddell, mgr.): Michigan City, Ind., 8, Benton Harbor, Mich., 11, Osceopolis 12, South Bend, Ind., 14, Hobart 15, Warsaw 16, Marion 18.
GIRL AND THE RANGER (J. A. Norman, prop.): Goff, Kan., 8, Holton 9, Horton 10, Troy 11, Highland 12, Severance 13, Robinson 14, Hiawatha 17, Falls City, Neb., 18.
GIRL AND THE STAMPEDE (Gaskell and MacVitty, mgrs.): Milwaukee, Wis., 5-11.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Jersey City, N. J., 6-11.
GIRL FROM RECTOR'S (Albert Hoose, mgr.): Baton Rouge, La., 8, Alexandria 9, Lake Charles 10, Beaumont, Tex., 11, Houston 12-15, Galveston 16, Bryan 17, Austin 18, San Antonio 19, Waco 20, Dallas 21.
GIRL IN THE TAXI (A. H. Woods, mgr.): Providence, R. I., 6-11, Fall River, Mass., 13-18.
GIRL IN THE TAXI (A. H. Woods, mgr.): Norfolk, Va., 8.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Iowa City, Ia., 11.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Sandusky, O., 8, Dayton 9-11, Connersville, Ind., 13-18.
GRAUSTARK (Central): Baker and Castle, mgrs.): Canandaigua 9, Newark, N. Y., 8, Canandaigua 9, Dunkirk 10, Lockport 11, Clyde 13, Batavia 14, Watkins 15, Wellsboro, Pa., 16, Dansville, N. Y., 17, Hornell 18.
GRAUSTARK (Eastern): Baker and Castle, mgrs.): Cleveland, O., 6-11, Norwalk 13, Adrian, Mich., 14, Tecumseh 15, Mormel 16, Jonesville 17, Lansing 18.
GRAUSTARK (Western): Baker and Castle, mgrs.): Knoxville, Tenn., 6-11, Nashville 13-18.
GREY, KATHERINE, AND WILLIAM DESMOND (J. C. Williamson, Ltd., mgrs.): New Plymouth, New Zealand, 8, Palmerston North 9, 10, Hastings 11, Napier 13, 14, Gisborne 15, 16, Auckland 20-March 11.
HANS HANNON (Louis Reis, mgr.): Albany, Tex., 8, Cisco 9, Thurber 10.
HARNED, VIRGINIA (A. J. Aylesworth, mgr.): New Orleans, La., 6-11, Jackson, Miss., 13, Yazoo 14, Memphis, Tenn., 15, Little Rock, Ark., 16, Pine Bluff 17, Shreveport, La., 18.
HAYDARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., 6-11.
HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Detroit, Mich., 6-8, Port Huron 9, Hamilton, Ont., 10, Toronto, 13-18.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Pittsburg, Pa., 5-11.
KALICH, BERTHA (Messrs. Shubert, mgrs.): Buffalo, N. Y., 6-11.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.
LACKAYE, WILTON (L. S. Sire, mgr.): Washington, D. C., 6-11, Baltimore, Md., 13-15.
LEIGH, BERT (Ernest Latimore, mgr.): Colorado, Tex., 8, Midland 9, Big Springs 10, Sweetwater 11.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Philadelphia, Pa., 6-11, Jersey City, N. J., 13-18.
LILY, THE (David Belasco, mgr.): Detroit, Mich., 6-8.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Perry, Ia., 8, Webster City 9, Iowa Falls 10, Independence 11, West Liberty 12, Cedar Rapids 13, Anamosa 14, Mason City 15, Algona 16, Ames 17, Boone 18, Des Moines 19.
LION AND THE MOUSE (W. M. Hale, mgr.): Memphis, Tenn., 6-11, Ft. Smith, Ark., 13, Fayetteville 14, Joplin, Mo., 15, Ft. Scott, Kan., 16, Pittsburg 17, Springfield, Mo., 18.
LOTTERY MAN (Messrs. Shubert, mgrs.): Lansing, Mich., 8.
MACAULEY, WILLIAM (James A. Feltz, mgr.): Palestine, Tex., 8, Greenville 10, Sherman 11, Bonham 13, Clarksville 15, Texarkana 16.
MADAME X (Eastern): Henry W. Savage, mgr.): Boston, Mass., Dec. 12—indefinite.
MADAME X (Southern): Henry W. Savage, mgr.): Omaha, Neb., 5-8, St. Joseph, Mo., 9, Topeka, Kan., 10, Lincoln, Neb., 11, Sioux City, Ia., 12, 13, Yankton, S. Dak., 14, Mitchell 15, Sioux Falls 16, Mason City, Ia., 17, La Crosse, Wis., 18.
MADAME X (Western): Henry W. Savage, mgr.): Waco, Tex., 8, Austin 9, San Antonio 10-12, Houston 13-15, Galveston 17, Beaumont 18.
MAN OF THE HOUR (C. M. Haney, mgr.): Paterson, N. J., 6-11, Providence, R. I., 13-18.
MAN OF THE HOUR (Western): Seattle, Wash., 5-11.
MAN ON THE BOX (E. E. Trousdale, mgr.): Winchester, Ind., 8, Portland 9, Richmond 10, Greenfield 11, Noblesville 13, Lebanon 14, Crawfordsville 15, Elwood 16, Alexandria 17, Anderson 18.
MANTELL, ROBERT (William A. Brady, mgr.): Brooklyn, N. Y., 6-11.
MEADE, DWIGHT (Gilson and Bradfield, mgrs.): Gonzales, Tex., 8.
MEEHAN, JOHN (Monte Thompson, mgr.): Athens, O., 8, Gallipolis 9, Charleston, W. Va., 10, 11, Huntington 12, Ironton, O., 14, Portsmouth 15, Wellston 16, Chillicothe 19.
MELVILLE, ROSE (A. H. Woods, mgr.): Washington, D. C., 6-11, Richmond, Va., 13-18.
MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city Jan. 9—indefinite.
MISSOURI GIRL (Eastern): F. F. Richardson, Eagle Grove, Ia., 8, Rockwell City 9, Webster City 10, Iowa Falls 11, Grundy Center 13, Marshalltown 15.
MONTANA (Henry Etsel, mgr.): Cincinnati, O., 5-11, Hammond, Ind., 12.
MOTHER (William A. Brady, mgr.): Rochester, N. Y., 6-11, New York city 13-18.
NIGGER, THE (Wm. A. Brady, Ltd., mgrs.): New York city 6-11.
NO MOTHER TO GUIDE HER: Rochester, N. Y., 6-8.
O'HARE, FISKE (Al. McLean, mgr.): St. Paul, Minn., 5-11, Minneapolis 12-18.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city 30-Feb. 11, Brooklyn, N. Y., 13-18.
OLD HOMESTEAD (Frank Thompson, mgr.): Toledo, O., 6-8, Indianapolis, Ind., 9-11, Louisville, Ky., 13-18.
OLE OLSON (J. H. Hewitt, mgr.): Tombstone, Ariz., 10, Bisbee 11, Douglas 13, Silver City, N. Mex., 17, Deming 18, El Paso, Tex., 19, 20.
OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Bancroft, Ia., 8, Fenton 9, Bode 10, Ottosen 11.
OUR WORLD (Frank McKee, mgr.): New York city Feb. 6—indefinite.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Central): United Play Co., Inc., mgrs.): Aurora, Mo., 8, Springfield 9, Carthage 10, Webster City 11, Joplin 12, Chanute, Kan., 13, Columbus 14, Pittsburg 15, Parsons 16, Independence 17, Coffeyville 18.
PAID IN FULL (Wagenhals and Kemper, mgrs.): St. Louis, Mo., 6-11, Louisville, Ky., 13-18.
PAID IN FULL (H. M. Horkheimer, mgr.): Hallsburg, Can., 8, New Liskeard 9, Cobalt 10, 11, Sudbury 13, Blind River 14, Sault Ste. Marie 15.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Marcelline, Mo., 8, Macon 9, Bevier 10, Hannibal 11.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Auburn, Ind., 8, Garrett 9, Nappanee 10, South Bend 11, Gary 13.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Austin, Tex., 8, Waco 9, 10, Waxahachie 11, Dallas 13.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Buffalo, N. Y., 6-11, Newark, N. J., 13-18.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Lawton 11, Chickasha 12, Minco 13, Duncan 14, Marlow 15.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 23—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): St. Paul, Minn., 12-18.
ROSARY (Rowland and Clifford, Inc., mgrs.): Boston, Mass., Dec. 26—indefinite.
ROSARY (Gaskell and MacVitty, mgrs.): Watertown, S. D., 8, Flandreau 9, Brookings 10, Dell Rapids 11.
ROSARY (Rowland and Clifford, Inc., mgrs.): Mansfield, O., 8, Sandusky 9, Norwalk 10, Lorain 11, Elyria 13, Shelby 14, Ashland 15, Galion 16, Bucyrus 17, Canton 18.
ROSARY (Southern): Rowland and Clifford, Inc., mgrs.): Atlanta, Ga., 6-11, Chattanooga, Tenn., 13-18.
ROUND UP (E. J. Cohn, mgr.): Chicago, Ill., 5-18.
ROYAL SLAVE (Geo. H. Bubb, mgr.): Fayetteville, Ark., 8, Bentonville 9, Rogers 10, Eureka Springs 11, Webb City, Mo., 13, Monett 13, Bolivar 14, Clinton 15, Sedalia 16, Fulton 17, Jefferson City 18, Washington 19.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): New Orleans, La., 6-11.
ST. ELMO (Central): United Play Co., Inc., mgrs.): Rogers, Ark., 9, Bentonville 10, Ozark 13, Morrilton 14, Conway 15, Newport 17, Batesville 18.
ST. ELMO (Glaser and Stair, mgrs.): Kansas City, Mo., 6-11, St. Louis 13-18.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Albany, N. Y., 6-8.
SHEAS, HELDA (L. C. Wiswell, mgr.): Chicago, Ill., Jan. 15—indefinite.
SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Philadelphia, Pa., 6-18.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Hamilton, Ont., 8, Rochester, N. Y., 9-11.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Galveston, Tex., 8, Houston 9, 10, Austin 11, San Antonio 13, 14, Taylor 15, Bryan 16, Corsicana 17.
SHEA, THOMAS E. (A. H. Woods, mgr.): Scranton, Pa., 6-11, Harrisburg 13-18.
SILVER THREADS (Joe Lane, mgr.): Aberdeen, Wash., 8, Olympia 9, Centralia 10, Vancouver 11, Astoria, Ore., 12, Hillsboro 13, Corvallis 14, Albany 15, Eugene 16, Silverton 17, Salem 18.
SIR PERKINS (C. Jay Smith, mgr.): Harrodsburg, Ky., 8, Lawrenceburg 9, Shelbyville 10, Bedford, Ind., 11, West Baden 12, Salem 13, Bloomington 14, Martinsville 15, Linton 16, Bloomfield 17, Owensboro, Ky., 18, Evansville, Ind., 19.
SKINNER, OTIS (Charles Frohman, mgr.): New York city Jan. 24—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Washington, D. C., 6-11, Pittsburgh, Pa., 13-18.
SPENDTHRIFT (Frederic Thompson, mgr.): Rochester, N. Y., 8, Hamilton, Ont., 9, 10.
SQUAW MAN (Willis Amusement Co., mgrs.): Anniston, Ala., 8, Birmingham 9, 10, Montgomery 11, Columbus, Ga., 13, Albany 14, Americus 15, Macon 16, Way Cross 17.
SQUAW MAN (Western #1, E. Pierce, mgr.): San Francisco, Cal., 6-11, San Jose 12, Sacramento 13, Stockton 14, Modesto 15, Merced 16, Fresno 17, Visalia 18.
STARK, FRANCES (David Belasco, mgr.): Lancaster, Pa., 8, Altoona 9, Johnstown 10, Wheeling, W. Va., 11, Pittsburgh, Pa., 13-18.
THAIS (Jos. M. Gaites, mgr.): Springfield, Mass., 6-11, Philadelphia, Pa., 13-25.
THIEF (A. H. Woods, mgr.): Birmingham, Ala., 6-11, New Orleans, La., 13-18.
THIEF (Western: H. A. Bailey, mgr.): Winchester, Ky., 8, Harrodsburg 9, Frankfort 10, Shelbyville 11, Evansville, Ind., 12-14, Vincennes 15, Princeton 16, Owensboro, Ky., 17, Henderson 18.
THIRD DEGREE (Henry B. Harris, mgr.): Bridgeton, N. J., 8, Burlington 9, York, Pa., 10, Annapolis, Md., 11.

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THREE WEEKS (Leigh Morrison, mgr.): Chicago, Ill., 29-Feb. 11.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Toledo, O., 9-11.
TO SERVE THE CROSS (Mittenthal Brothers, mgrs.): Baltimore, Md., 6-11.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Brooklyn, N. Y., 6-11.
UNCLE TOM'S CABIN (Al. W. Martin's: Philadelphia, Pa., 6-11.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Waverly, N. Y., 8, Hornell 9, Elmira 10.
UNCLE TOM'S CABIN (Al. W. Martin's: Western): Boston, Mass., 6-11.
WALSH, BLANCHE (A. H. Woods, mgr.): Fond du Lac, Wis., 9, Milwaukee 12-15, Peoria, Ill., 16, Bloomington 17, Lafayette, Ind., 18.
WARDE, FREDERICK: Ft. Dodge, Ia., 8, Des Moines 9, Marshalltown 10.
WARE, HELEN (Henry B. Harris, mgr.): Chicago, Ill., Jan. 29—indefinite.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): St. Louis, Mo., 6-11.
WARNING, THE (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 30—indefinite.
WAY DOWN EAST (Wm. A. Brady, mgr.): New York city Jan. 23—indefinite.
WHITE CAPTIVE: Cleveland, O., 6-11.
WHITE SQUAW (Louis Werba, mgr.): Gloversville, N. Y., 8, Rochester 9-11, Port Huron, Mich., 12, Flint 13, Saginaw 14, Bay City 15, Owosso 16, Lansing 17, Adrian 18, Elkhart 19.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Lincoln, Neb., 8, Hastings 9.
WILSON, ALF. H. (Sidney R. Ellis, mgr.): London, Ont., 8, St. Thomas 9, Fredonia, N. Y., 10, Erie, Pa., 11, Meadville 13, Titusville 14, Oil City 15, Beaver Falls 16, Canton, O., 17, Elyria 18.
WILSON, FRANCIS (Charles Frohman, mgr.): Chicago, Ill., 5-18.
WISE, THOMAS A. (William A. Brady, mgr.): Syracuse, N. Y., 9-11.
WOLF (Stair and Havlin, mgrs.): Chicago, Ill., 5-18.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 28—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
AVENUE-BENTON (Geo. B. Benton, mgr.): Indianapolis, Ind., Sept. 5—indefinite.
ASSOCIATED PLAYERS (Eugene Powers, mgr.): Little Rock, Ark., Jan. 8—indefinite.
AUDITORIUM (Geo. L. Lasks, mgr.): Kansas City, Mo., Nov. 6—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., Jan. 16—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Seattle, Wash.—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (Jack Warburton, mgr.): Benton Harbor, Mich.—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., Dec. 18—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURTON (Chas. Burton, mgr.): Louisville, Ky.—indefinite.
CASINO: Zanesville, O.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Great Falls, Mont., 6-11, Butte 13—indefinite.
COURT PLAYERS: Brooklyn, N. Y., Dec. 5—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.
GAGNON-POLLOCK: Houston, Tex., Dec. 25—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. P. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: San Francisco, Cal.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND: Ottawa, Ont., Dec. 25—indefinite.
GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.
GRAY, MARIE: Henderson, Ky., Dec. 12—indefinite.
HATHAWAY'S: Lowell, Mass., Feb. 1—indefinite.

STENOGRAPHY
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HATHAWAY'S (Monte Thompson, mgr.): Brockton, Mass.—indefinite.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HOLLINGSWORTH TWINS (Low Gleason, mgr.): Houston, Tex.—indefinite.
HORNE'S (F. P. Horne, mgr.): Akron, O.—indefinite.
IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KING, JOSEPH (King and Seymour, mgrs.): Chester, Pa., Jan. 30—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LEWIS-OLIVER: Manitowoc, Wis., 8-Feb. 25.
LORCH, THEODORE: Oklahoma City, Okla.—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 28—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC THEATRE (C. E. Farrington, mgr.): Schenectady, N. Y., Nov. 12—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MOREY (Le Comte and Fleecher's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
MOZART THEATRE (Stanford and Western, mgrs.): Elmira, N. Y., Jan. 23—indefinite.
NATIONAL: Quebec, Can.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 28—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NESBITT PLAYERS (D. M. Caufman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAYORN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PEOPLE'S: Chicago, Ill., Dec. 26—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 18—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
REVIER (Harry Revier, mgr.): Salt Lake City, U., Dec. 10—indefinite.
ROBYNS (William Robyns, mgr.): Auburn, N. Y., Feb. 6—indefinite.
SCHULTZ (Raab and Keller, mgrs.): Zanesville, O., Oct. 31—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STERLING PLAYERS (Jack Simmons, mgr.): Detroit, Mich.—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TROUSDALE, BOYD R.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WINNINGER BROTHERS: Chicago, Ill.—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES

BAIRD, GRACE (Dave E. Curts, mgr.): Hammond, Ind., 6-12, Racine, Wis., 13-19.
BROWN, KIRK (J. T. Macauley, mgr.): Canton, O., 6-11.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Prescott, Ariz., 5-18.
CARROLL COMEDY (Ion Carroll, mgr.): Salineville, O., 6-11.
CULHANE'S COMEDIANS (Will B. Culhane, mgr.): Paducah, Ky., 6-11, Mayfield 13-18.
CULHANE'S COMEDIANS (Maelyn Alyn, mgr.): Wilmington, O., 6-11, Greenville 13-18.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Lebanon, Ind., 6-11, Sullivan 13-18.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Bloomington, Ind., 6-11, Logansport 13-18.
DE LACY, LEIGH (Monte Thompson, mgr.): Northampton, Mass., 6-11, Fitchburg 13-18.
DOUGHERTY (J. Dougherty, mgr.): Miles City, Mont., 6-8, Billings 9-18.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Fergus Falls, Minn., 6-8, Wahpeton,

S. D., 9-11, Watertown, S. D., 13-15, Huron 16-18.
GEORGE, GLADYS (Joseph H. Benner, mgr.): Steelton, O., 6-11.
GRACE, HELEN (B. Appell, mgr.): Hornell, N. Y., 6-11, Olean 13-15.
HENDERSON, W. L. and E. E. Henderson, mgrs.): Charlton, Ia., 6-11.
HERMAN-BESSEY (Jas. D. Proudlove, mgr.): Bloomington, Ill., Feb. 6—indefinite.
HILLMAN'S (F. P. Hillman, mgr.): Hildreth, Neb., 6-8, Minden 9-11, Elwood 13-15, Bustle 16-18.
KEITH (Cato S. Keith, mgr.): Madison, Ind., 6-11, Alexandria 13-18.
KING AND LYNN: Claremont, N. H., 6-11, St. Johnsbury, Vt., 13-15.
KLARK, GLADYS (J. E. Balfour, mgr.): Mexico, Mass., 6-11.
LA FORTE, MAE (Joe McEnaroe, mgr.): Lafayette, Ind., 6-11, Huntington 13-15.
LOCKES, THE: Jamestown, Ky., 6-8, Lenora 9-11.
LONG (Frank B. Long, mgr.): Woodstock, Ill., 6-11, Harvard 13-15.
LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Hickman, Ky., 6-11.
MANHATTAN (C. W. Russell, mgr.): Faribault, Minn., 7-11.
MORET (La Comte and Fleischer's): Clinton, Ia., 6-11, Cordell 13-15.
MURRAY-MACKEY (Jno. J. Murray, mgr.): Guelph, Ont., 6-11.
PERRY, AUGUSTA (Walter Downing, mgr.): Haverhill, Mass., 6-18.
PICKERT'S FOUR (Willis Pickert, mgr.): Miami, Fla., 6-25.
TAYLOR (H. W. Taylor, prop.): Portsmouth, N. H., 6-11, Dover 13-15.
TAYLOR, ALBERT: Laredo, Tex., 8, 9, Pearsall 10, 11.
WOODS SISTERS: Beeville, Tex., 6-8, Rockport 9-11, Corpus Christi 13-15, Laredo 16-18.
YALE STOCK (Monte Thompson, mgr.): Keene, N. H., 6-8, Willimantic, Conn., 9-11, Naugatuck 13-15, So. Manchester 16-18.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Messrs. Aborn, mgrs.): St. Louis, Mo., 6-11.
ALMA WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—indefinite.
ARCADIANS (Charles Frohman, mgr.): St. Paul, Minn., 6-11.
ARCADIANS (Charles Frohman, mgr.): Salt Lake City, U., 9-11.
BAILEY AND AUSTIN (Messrs. Shubert, mgrs.): St. Paul, Minn., 6-11.
BERNARD, SAM (Messrs. Shubert, mgrs.): Boston, Mass., 6-18.
BOHEMIAN GIRL (Messrs. Aborn, mgrs.): St. Louis, Mo., 6-11.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Joseph M. Gaites, mgr.): Burlington, Ia., 8.
BROKEN IDOL (Dave Seymour, mgr.): Denver, Colo., 5-11, Boulder 13, Ft. Collins 14, Cheyenne, Wyo., 16, No. Platte, Neb., 16, Gothenburg 17, Hastings 18.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Jacksonville, Fla., 7, 8, Albany, Ga., 9, Macon 10, Columbus 11, Montgomery, Ala., 13, Selma 14, Mobile 15, 16, Gulfport, Miss., 17, Hattiesburg 18.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Brooklyn, N. Y., 6-11.
CAMERON, GRACE (C. H. Kerr, mgr.): Riverside, Cal., 5, Redlands 9.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Williamsport, Pa., 8, Binghamton, N. Y., 9, Utica 10, 11, Rochester 13-15.
CAT AND THE FIDDLE (Chas. A. Bellon, mgr.): Kalamazoo, Mich., 6, Benton Harbor 7, Goshen, Ind., 10, South Bend 11, Chicago, Ill., 12-18, Hammond, Ind., 19.
CHICAGO GRAND OPERA: Baltimore, Md., Jan. 30—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Kansas City, Mo., 6-11.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Pittsburgh, Pa., 30-Feb. 11.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Stockton, Cal., 8, Fresno 9, Bakersfield 10, San Diego 11.
CLIFFORD, BILLY "SINGLE" (Bob Le Roy, mgr.): Columbus, O., 6-8, Dayton 9-11, Cincinnati 12-18.
COW AND THE MOON (Chas. A. Sellon, mgr.): Orangeburg, S. C., 8, Newberry 9, Abbeville 10, Greenville 11, Spartanburg 13, Charlotte, N. C., 14, Columbia, S. C., 15, Sumter 16, Darlington 17, Wilmington, N. C., 18.
CURTIS COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 26—indefinite.
DE ANGELIS, JEFFERSON (Messrs. Shubert, mgrs.): Seattle, Wash., 5-8.
DOLLAR PRINCESS (Charles Frohman, mgr.): Boston, Mass., Jan. 16—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): St. Joseph, Mo., 6, Joplin 9, Springfield 10, Mt. Smith, Ark., 11.
DON'T LIE TO YOUR WIFE (A. H. Shapiro, mgr.): Milwaukee, Wis., 6-11.
DRESSLER, MARIE (Lew Fields, mgr.): Cincinnati, O., 6-11, St. Louis, Mo., 12-18.
ELTINGE, JULIAN (A. H. Woods, mgr.): Boston, Mass., 6-25.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., Jan. 9—indefinite.
FRENCH OPERA (Julius Lavolie, mgr.): New Orleans, La., Nov. 23—indefinite.
GIRL I LOVE: Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Newark, N. J., 6-11.
GOLDEN GIRL (Mort H. Singer, mgr.): Hastings, Neb., 10.
GLASER, LULU (Messrs. Shubert, mgrs.): Louisville, Ky., 8, 9.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): Providence, R. I., 6-8, New York city 9—indefinite.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city, Feb. 6—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Atlanta, Ga., 7, 8, Montgomery, Ala., 9, Mobile 10, 11.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Laramie, Wyo., 8, No. Platte, Neb., 9, Gothenburg 10, Kearney 11, Grand Island 12, Lincoln 13, Beatrice 14, Marysville, Kan., 15, Manhattan 16, Holton 17, Leavenworth 18, St. Joseph, Mo., 19.
HOPPER, DE WOLF (D. V. Arthur, mgr.): No. McAlester, Okla., 8, Oklahoma City 9, Dallas, Tex., 10, 11, Ft. Worth 13, Austin 14, San Antonio 15, Galveston 16, Houston 17, Beaumont 18.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.
JAPANESE HONEYMOON (Burt Herbert, mgr.): Bainbridge, Ga., 8, Albany 9, Moultrie 10, Quitman 11, Live Oak, Fla., 13, Gainesville 14, Ocala 15, Lakeland 16, Tampa 17, 18.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): North Bay, Ont., 8, Blind River 9, Sault Ste. Marie, Mich., 10, 11.
KATIE-DID (Jos. M. Gaites, mgr.): Philadelphia, Pa., 23-Feb. 11.
KISSING GIRL: Boise City, Ida., 8, 9.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.
McCOY, BESSIE (C. B. Dillingham, mgr.): Buffalo, N. Y., 6-11.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Akron, O., 6-8, Youngstown 9-11, Cleveland 13-15.
MADAME SHERRY (Co. A; Woods, Frazee and Lederer, props.): New York city Aug. 30—indefinite.
MADAME SHERRY (Western; Woods, Frazee and Lederer, props.): Kansas City, Mo., 6-11, Denver, Colo., 13-19.
MADAME SHERRY (Southern; Woods, Frazee and Lederer, props.): Mobile, Ala., 8, 9, Pensacola, Fla., 10, Montgomery, Ala., 11, Rome, Ga., 13, Athens 14, Atlanta 15-18.
MADAME SHERRY (Eastern; Frazee and Lederer, mgrs.): Mahanoy City, Pa., 8, Ashland 9, Sunbury 10, Shamokin 11, Williamsport 13, Cortland, N. Y., 14, Utica 15, 16, Gloversville 17, Lockport 18.
MANHATTAN OPERA: Bristol, Tenn., 6-11, Spartanburg, S. C., 13-18.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.
MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Denver, Colo., 5-11, Colorado Springs 12, Leadville 14, Grand Junction 15, Salt Lake City, U., 16-18.
MERRY WIDOW (Southern; Henry W. Savage, mgr.): Pine Bluff, Ark., 8, Hot Springs 9, Little Rock 10, Helena 11, Jackson, Tenn., 13, Paducah, Ky., 14, Evansville, Ind., 15, Indianapolis 16-18.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MISS NOBODY FROM STARLAND (Wm. A. Singer, mgr.): Winnipeg, Man., 6-11.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Cincinnati, O., 6-11.
MOORE, VICTOR (Frazee and Lederer, mgrs.): Chicago, Ill., Jan. 8-Feb. 11.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Memphis, Tenn., 6-11.
MY FRIEND FROM DIXIE: Brooklyn, N. Y., 6-11.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7-March 4.
NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, 28-Feb. 18, New Plymouth 20, Wanganin 21, 22, Palmerston 23, 24, Dunedin 25-March 10, Oamaru 11-13, Christchurch 14-20.
NEWLYWEDS AND THEIR BABY (Eastern; Lesser-Bratton Co., props.): Louisville, Ky., 6-11, Evansville, Ind., 12, Vincennes 13, Robinson, Ill., 14, Terre Haute, Ind., 15, Charleston, Ill., 16, Decatur 17, Quincy 18.
NEWLYWEDS AND THEIR BABY (Western; Lesser-Bratton Co., props.): Bonham, Tex., 8, Paris 9, Sulphur Springs 10, Greenville 11, Denison 13, Ft. Worth 14, 15, Waco 16, San Antonio 17, 18, Galveston 19.
NEW YORK HIPPODROME SHOW: Chicago, Ill., Jan. 24-Feb. 18.
PINK LADY (Klaw and Erlanger, mgrs.): Atlantic City, N. J., 10, 11, Philadelphia, Pa., 13-25.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Cleveland, O., 6-11, Shamokin, Pa., 13, New Castle 14, Erie 15, Buffalo, N. Y., 16-18.
PRINCESS MUSICAL COMEDY: Seattle, Wash., Jan. 29—indefinite.
QUEEN OF THE MOULIN ROUGE (Samuel Rorr, mgr.): Boise City, Ida., 17, 18.
RED MILL (H. B. Emery, mgr.): Gloversville, N. Y., 9, Saratoga 10, Glens Falls 11.
RING, BLANCHE (Lew Fields and Frederic McKay, mgrs.): Baltimore, Md., 6-11.
SCHOOL DAYS (Stair and Havlin, mgrs.): Minneapolis, Minn., 6-11, Milwaukee, Wis., 12-18.
SHEEHAN, JOSEPH (J. A. Sanders, mgr.): Oswego, N. Y., 8, Watertown 9, Ogdensburg 10.
SHERMAN'S COMEDY (B. A. Wolf, mgr.): Edmonton, Can., 9-Feb. 22.
SIDNEY, GEORGE (E. D. Stair, mgr.): Toledo, O., 5-8, Morenci, Mich., 9, Adrian 10, Lansing 11, Ft. Wayne, Ind., 12, Lima, O., 13, Fremont 14, Findlay 15, Akron 16-18.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Atchison, Kan., 8, Omaha, Neb., 9-11, Council Bluffs, Ia., 12, Fremont, Neb., 13, York 14, Lincoln 15, Des Moines, Ia., 16-18.
SMART SET (Southern; Barton and Wiswell, mgrs.): Clarksville, Tenn., 8, Hopkinsville, Ky., 9, Princeton 10, Paducah 11, Cairo, Ill., 13, Carbondale, Pa., 14, Marion, O., 15, Duquoin, Ill., 16, Centralia 17, Mt. Vernon 18.
SOUL KISS (Mittenthal Bros., mgr.): Montreal, P. Q., 8-11.
SOUL KISS (Western; Mittenthal Bros., mgrs.): Massillon, O., 8, Canal Dover 9, Coshocton 10, Cambridge 11, Wheeling, W. Va., 13-15.
SUNNY SOUTH (J. C. Rockwell, mgr.): Wausau, Wis., 6, Grand Rapids 9, Manston 11, La Crosse 12, Viroqua 13, Reedsburg 15, Tomah 16, Black River Falls 17, Neillsville 18, Marshfield 19, Stanley 20.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Milwaukee, Wis., 5-8.
TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Globe, Ariz., Jan. 12—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Cleveland, O., 13-18.
TIME, THE PLACE AND THE GIRL (Eastern; F. A. Wade, mgr.): Moncton, N. B., 7, 8, St. John 9-11.
TIME, THE PLACE AND THE GIRL (Western; L. R. Willard, mgr.): San Diego, Cal., 8, 9, Santa Barbara 10, Ventura 11, Oxnard 12, Pasadena 13, Pomona 14, Riverside 15, Redlands 16, San Bernardino 17.
WARD AND VOKES (E. D. Stair, mgr.): New Orleans, La., 6-11, Memphis, Tenn., 13-18.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Youngstown, O., 8, Akron 9, Elyria 10, Toledo 11, Chicago, Ill., 12—indefinite.
WINNING MISS (Doyle Woolfolk, mgr.): Chattanooga, Tenn., 6-11, Atlanta, Ga., 13-18.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Richmond, Ind., 8, Shelbyville 9, Columbus 10, Lexington, Ky., 11.

MINSTRELS.

DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 29—indefinite.
EVANS' HONEY BOY (George Evans, mgr.): Baltimore, Md., 6-11, Brooklyn, N. Y., 13-18.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Syracuse, N. Y., 8, Auburn 9, Geneva 10, Port Huron, Mich., 11, Detroit 12-18.
RICHARDS AND PRINGLE'S (Holland and Pilkins, mgrs.): Hanford, Cal., 8, Visalia 9, Bakersfield 10, Ontario 11, Yuma, Ariz., 12, Temple 13, Mesa 14, Phoenix 15, Tucson 16, Tombstone 17, Bisbee 18, Douglas 19.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. M. Homan, mgr.): New York city 6-11, Philadelphia, Pa., 13-18.
AMERICANS (Teddy Symonds, mgr.): Newark, N. J., 6-11, New York city 13-18.
BEAUTY TRUST (H. W. Thompson, mgr.): Philadelphia, Pa., 6-11, Brooklyn, N. Y., 13-18.
BEHMAN SHOW (Jack Singer, mgr.): Hoboken, N. J., 6-11, New York city 13-March 4.
BIG BANNER (Frank Livingston, mgr.): Rochester, N. Y., 6-11, Newark, N. J., 13-18.
BIG REVIEW (Henry P. Dixon, mgr.): Brooklyn, N. Y., 30-Feb. 11, New York city 13-25.
BOHEMIANS (Al. Lubin, mgr.): Montreal, P. Q., 6-11, Boston, Mass., 13-25.
BON TON: Brooklyn, N. Y., 6-11, New York city 13-18.
BOWERY (E. Dick Rider, mgr.): Albany, N. Y., 6-8, Schenectady 9-11, Brooklyn, N. Y., 13-18.
BRIGADIERS (Louis Stark, mgr.): Chicago, Ill., 6-11, Milwaukee, Wis., 12-18.
BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): Pittsburgh, Pa., 6-11, Cleveland, O., 13-18.
CENTURY GIRLS (Jack Faust, mgr.): St. Louis, Mo., 6-11, East St. Louis, Ill., 12, Indianapolis, Ind., 13-18.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Boston, Mass., 30-Feb. 11, Jersey City, N. J., 13-18, Scranton 19-25.
COLLEGE GIRLS (Max Spiegel, mgr.): New York city 30-Feb. 11.
COLUMBIA (Frank Logan, mgr.): Providence, R. I., 13-18.
COZY CORNER GIRLS (Sam Robinson, mgr.): Boston, Mass., 6-18.
CRACKERJACKS (Harry Lewis, mgr.): New York city 6-11, Philadelphia, Pa., 13-18.
DAINTY DUCHESS: Providence, R. I., 6-11, Boston, Mass., 13-18.
DREAMLAND (Tony Grefet, mgr.): Cleveland, O., 6-11, Chicago, Ill., 13-18.
DUCKLINGS (Frank Calder, mgr.): Scranton, Pa., 6-8, Wilkes-Barre 9-11, Philadelphia 13-18.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Pittsburgh, Pa., 6-11, Cleveland, O., 13-18.
FOLLIES OF NEW YORK AND PARIS (H. M. Rosenthal, mgr.): Cincinnati, O., 6-11, Louisville, Ky., 13-18.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Baltimore, Md., 6-11, Allentown, Pa., 13, Reading 14, Harrisburg 15, Altoona 16, Johnstown 17.
GINGER GIRLS (Lou Hurtig, mgr.): Cleveland, O., 6-11, Toledo, O., 13-18.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Omaha, Neb., 6-8, St. Joseph, Mo., 9-11, Kansas City 12-18.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Omaha, Neb., 6-11, Minneapolis, Minn., 12-18.
GOLDEN CROOK (James Fulton, mgr.): Baltimore, Md., 6-11, Washington, D. C., 13-18.
HASTINGS' BIG SHOW: Minneapolis, Minn., 6-11, Milwaukee, Wis., 12-18.
IMPERIALS (Sam Williams, mgr.): Toronto, Ont., 6-11, Montreal, P. Q., 13-18.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Chicago, Ill., 6-11, Cincinnati, O., 13-18.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Brooklyn, N. Y., 6-18, New York city 20-March 4.
JERSEY LILIES (James Cooper, mgr.): Rochester, N. Y., 6-11, Schenectady 13-18, Albany 19-25.
JOLLY GIRLS (B. E. Patton, mgr.): Indianapolis, Ind., 6-11, Louisville, Ky., 13-18.
KENTUCKY BELLES (C. E. Foreman, mgr.): Jersey City, N. J., 6-8, Paterson 9-11, Wilkes-Barre, Pa., 13-15, Scranton 16-18.
KNICKERBOCKERS (Louis Robie, mgr.): Boston, Mass., 6-11, New York city 13-18.
LADY BUCCANEERS (M. Strouse, mgr.): Cincinnati, O., 6-11, Chicago, Ill., 12-18.
LOVE MAKERS (Sam Howe, mgr.): Buffalo, N. Y., 6-11, Rochester 13-18.
MAJESTICS (Fred Irwin, mgr.): Toledo, O., 6-11, Chicago, Ill., 12-18.
MARATHON GIRLS (Phil Sheridan, mgr.): Chicago, Ill., 6-11, Detroit, Mich., 13-18.
MERRY MAIDENS (Edward Shafer, mgr.): St. Paul, Minn., 6-11, Omaha, Neb., 13-18.
MERRY WHIRL (Louis Epstein, mgr.): Harrisburg, Pa., 8, Altoona 9, Johnstown 10, Pittsburgh 13-18.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Newark, N. J., 6-11, Hoboken 13-18.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Wilkes-Barre, Pa., 6-8, Scranton 9-11.
MOULIN ROUGE (Maurice Jacobs, mgr.): New York city 6-11, Paterson, N. J., 13-15, Jersey City 16-18.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Milwaukee, Wis., 6-11, Chicago, Ill., 12-18.
PASSING PARADE (Clarence Burdick, mgr.): Brooklyn, N. Y., 13-18.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Buffalo, N. Y., 6-11, Toronto, Ont., 13-18.
PENNANT WINNERS (Rob Miles, mgr.): Washington, D. C., 6-11, Baltimore, Md., 13-18.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Washington, D. C., 6-11, Pittsburgh, Pa., 13-18.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Louisville, Ky., 6-11, St. Louis, Mo., 12-18.
ROTOR GIRLS (Morris Weinstock, mgr.): Louisville, Ky., 6-11, Cincinnati, O., 13-18.
ROSE SAINT CLAIR (C. Ed. Earle, mgr.): Kansas City, Mo., 6-11, Omaha, Neb., 13-18.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.
ROLLICKERS (Alex. Gorman, mgr.): Milwaukee, Wis., 6-11, Minneapolis, Minn., 13-18.
ROSE SYDELL'S (W. S. Campbell, mgr.): New York city 6-25.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Philadelphia, Pa., 6-11, Baltimore, Md., 13-18.
SAM T. JACK'S (Geo. T. Smith, mgr.): Chicago, Ill., 6-11, Detroit, Mich., 12-18.
SERENADERS (Geo. Armstrong, mgr.): St. Louis, Mo., 6-11, Kansas City, 12-18.
STAR AND GARTER (Frank Wilson, mgr.): Detroit, Mich., 6-11, Toronto, Ont., 13-18.
STAR SHOW GIRLS (John T. Baker, mgr.): New York city 6-18.
TIGER LILIES (Wm. Dorr, mgr.): Kansas City, Mo., 6-11, St. Louis 13-18, E. St. Louis, Ill., 19.
TROCADERO (Chas. H. Waldron, mgr.): Schenectady, N. Y., 6-8, Albany 9-11, Binghamton, N. Y., 12-18.
VANITY FAIR (Gus Hill, mgr.): Boston, Mass., 6-11, Albany, N. Y., 13-18, Schenectady 19-25.
WASHINGTON SOCIETY GIRLS (Geo. Peck, mgr.): Detroit, Mich., 6-11, Buffalo, N. Y., 13-18.
WATSON'S (W. R. Watson, mgr.): Minneapolis, Minn., 6-11, St. Paul 12-18.
WINE, WOMAN AND SONG (Samuel Hayes, mgr.): Paterson, N. J., 6-8, Jersey City 9-11, Scranton, Pa., 13-15, Wilkes-Barre 16-18.
WORLD OF PLEASURE (Gordon and North, mgrs.): New York city 30-Feb. 11, Newark, N. J., 13-18.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Philadelphia, Pa., 6-11, Washington, D. C., 13-18.

CIRCUSES.

ROYAL AND ADAMS' INDOOR: Kansas City, Mo., 6-11, Des Moines, Ia., 13-18.

BANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): Columbus, O., 7, 8.
DAMROSCH, WALTER, AND NEW YORK SYMPHONY ORCHESTRA: New York city 6-11.
PHILHARMONIC SOCIETY OF NEW YORK (Gustav Mahler, conductor): Washington, D. C., 9.
RUSSIAN SYMPHONY: Toledo, O., 10.
SOUSA AND HIS BAND (Thomas Quinlan, mgr.): Bolton and Chorley, Eng., 8, Stafford 9, Leeds 10, Barnsley 11, Carlisle 13, Limerick 14, Dublin 15, Belfast 16, Londonderry 17, Glasgow, Scot., 18, Cheltenham 19, Aberdeen 20, Dundee 21, Edinburgh 22, Newcastle, Eng., 23, Darlington and Middlesborough 24, Sunderland 25, Scarborough 26, Hull 27, Lincoln 28, Oxford March 1.
WINNINGER BROS.' MARINE: Warren, Wis.—indefinite.

MISCELLANEOUS.

DUNCAN, ISADORA: New York city 13.
ELMAN, MISCHA: New York city 13.
FINN, MRS. HERBERT (J. A. Lacy, mgr.): Chesapeake, Ill., 6-11, Marion, Ind., 13-18.
GILPINS, HYPNOTISTS (C. H. Gilpin, mgr.): Le Mars, Ia., 6-8, Cherokee 9-11.
LITCHFIELD, NEIL: Palmerton, Pa., 8, Laceyville 9, Rome 10, Spanerville 11, Sattlesople 13, McKees Rock 14, Hickory 15, Burnham 16, Palmyra 17, Hollertown 18.
NORWOODS, HYNOTISTS (M. H. Norwood, mgr.): Waterloo, Ia., 6-11, Marshalltown 13-18.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Lisbon, Portugal, Jan. 1—indefinite.
TERRY, ELLEN: Toledo, O., 10, Washington, D. C., 13.
TETRAZZINI, MADAME: Cincinnati, O., 16.
THURSTON, HOWARD: Detroit, Mich., 5-11, Indianapolis, Ind., 12-18.
WALDEN (H. Worden, mgr.): Franklinton, N. C., 8, 9.

(For other Dates see page 34.)

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MOTION PICTURES

"SPECTATOR'S" COMMENTS.

In the Mirror's review of the Melies film issued Jan. 12, this question was asked: "Do armed cowboys wearing chaps infest Western ranches that are cut up into fields by wire fences?" Evidently in reply there comes from San Antonio, Texas, a statement signed possibly by ranchers and sealed by a notary public, the statement being forwarded by The Spectator's greatly esteemed friend, Gaston Melies, now with his producing company in Texas. The statement follows:

SAN ANTONIO, TEX., Jan. 26, 1911.

To Whom It May Concern:

We wish to inform any parties who are not strictly up-to-date on Texas history of to-day that Texas is strictly a civilized State, and that our largest ranches are all under fence and have been for years past, and that our cowboy on our ranches has the same privilege as our old-time cowboys, of wearing chaps of leather leggins to protect himself from the brush and cactus in riding, and that chaps are still worn to-day. (Signed) Coffman and Warren, 321 East Houston Street; J. N. Elgwett, J. M. Kincaid, M. E. Herring, Notary Public, Bexar County, Tex.

Every word of the above statement is undoubtedly true, as The Spectator can testify from personal observation, but it is perhaps more significant in what it does not say than in what it does. It ignores the "armed cowboy" to which THE MIRROR question referred and confines the reply to the wearing of "chaps," worded with care, so that too much may not be said. "Our cowboy on our ranches" of to-day is obviously distinguished from "our old-time cowboys," and this fact with the emphasis that is placed on Texas being "a strictly civilized state" may be taken as sufficient proof that the signers do not mean to say that Texas cowboys of to-day go about in the manner we see them represented in so many Western films. Therefore it follows that when we have a story of the "old time cowboys" it should not be represented with backgrounds showing "fenced in" ranches.

* * * *

Judge Dike in Brooklyn the other day declared that some motion picture shows are dens of vice, and he is probably correct as to the type of picture show that was under consideration. Two attaches of the show had just been convicted as white slavers, having abducted or enticed to ruin two young girls they had met in the show places. Picture houses of the kind referred to are black blots on the entire motion picture business, and decent managers everywhere will rejoice when they are closed up either by the public authorities or by the exchanges refusing to serve them. This latter method would be a quick way to abate the evil if it were not a fact that there are some junk exchanges as vile and unscrupulous as the houses they serve.

* * * *

However, in agreeing with Judge Dike in his characterization of the type of picture shows to which he refers, it should be well understood that dens of that description are few and far between even in the larger cities. In smaller cities and towns they are practically unknown. This, of course, is no excuse for the existence of even the few, but it is a statement due to the thousands of reputable and high minded men and women engaged in the exhibition of motion pictures throughout the country. The army of decent people should not be damned for the sins of the few black sheep. It should also be noted that it is not the pictures themselves that are attacked in this instance, although the usually reliable and accurate *Evening Post* so indicated in its heading over the report of Judge Dike's remarks.

* * * *

Gerald Griffin was a caller on The Spectator the other day and put this question:

"Why do actors in motion pictures so often remove their hats in out-of-door scenes?"

"Don't know," said The Spectator, "unless it be that the hat brim shades the face and prevents a good photograph."

"No, sir," was the characteristic Griffin response. "It's because they want to show their pretty hair to the ladies. You will notice that the fellow who is always taking his hat off in outdoor scenes is a handsome chap with a fine head of hair and the scenes always show him with some female. It may be in a scene taken in Texas where the sun is hot enough to knock out a bald-headed man in a few minutes, and yet off will come the hat and the fingers will run through the hair. It is the same in a scene taken North in the dead of Winter. Death itself has no terrors for such an actor when the chance comes to show his hair."

The Spectator had never particularly noticed this peculiarity mentioned by the peppery Mr. Griffin, who is an actor of ability and experience and ought to know. Anyhow the thing will bear watching.

* * * *

While in the mood of asking questions, here are a few that The Spectator would like to put to Mr. Griffin or to any other observing individuals who may feel able to answer them:

Why does the actor or actress on stage or in pictures almost invariably turn at the exit and make a last speech or take a last look to the front?

Why do so many actors and actresses prefer to sit on tables and desks instead of on chairs?

Why do actors and actresses always crush the important letter or document in the hand and throw it on the floor?

Why—well, these three questions will do for this time.

* * * *

"We have had striking proof of the popularity of American films in Europe," said Frank Marion, of the Kalem Company, recently to The Spectator. "As you know, we have only recently commenced exporting our films and naturally they are not so well known in Europe as are the productions of some of the other American makers. And yet the demand for them has gone beyond anything we could possibly have anticipated. In fact, we are selling more prints abroad than we are in this country, although our business here has shown a steady increase. The fact is there is a phenomenal demand for American motion pictures all over Europe."

Mr. Marion's statement is borne out by other manufacturers, all of which is pretty good evidence of American excellence in film production.

* * * *

George Hedden, of the Vitagraph business department, was puzzling his head the other day over a new term in film jargon that had come to his attention.

"Here's a man who wants what he calls 'a trailer,'" said George; "now what do you suppose he meant?"

"Give it up."

"He wants a strip of blank film to attach to the end of a reel. It beats all how these fellows invent new names. You know the piece of blank film at the commencement of a reel is called a leader. So naturally the other end is now called a trailer."

Every business, trade, profession, new discovery or invention evolves a peculiar vocabulary of its own, introducing new words as well as new meanings for old words. With the many new avenues of human activity that have opened up in the past century and thus far in the present century, the dictionary makers find it impossible to keep up to date. Just note, for instance, the new words and definitions that have appeared in connection with electricity, the automobile, the aeroplane, the motion picture and the many other developments of modern days. THE SPECTATOR.

MARY FULLER

Now a member of the Edison Stock Company

Mary Fuller has recently become a member of the Edison Stock company. Her personality is well indicated in the photograph, but it hardly suggests the variety of work which she is capable of doing. For so young a person she has had a considerable experience, both on the stage and for the past year in motion picture work. She is the typical ingenue, alert, full of vivacity and yet able to stir the emotions and cause a tug at the heart strings if the occasion may require. Moreover, she is an earnest student of the motion picture art, with the technique of which she is becoming thoroughly familiar. The Edison company counts itself fortunate in securing her services and feels that the motion picture public will soon welcome her as eagerly on the screen as they do the other favorites of the Edison Stock company.

REFINED PICTURE THEATRE.

Keith's Boston Bijou Issues a Handsome Booklet Praising Picture Progress.

Keith's Bijou Theatre, of Boston, of which Josephine Clement is the local manager, has recently published a handsomely printed booklet describing its aims and purposes for "a varied and wholesome entertainment, designed to appeal to people of intelligence, and offered to the public for a small admission." The programme consists of motion pictures of the leading American and European producers, camera chats, stereopticon views, the best examples of short drama and vocal and instrumental solos not too classical or too commonplace.

The booklet contains many well defined ideas regarding the motion picture, and maintains that to retain the present popularity of the motion picture "the material as well as the artistic standards of picture theatres are sure to show a pronounced advance." "The motion picture to-day," it continues, "is developing and improving to such an extent that it is raising itself into the realm of art. It has acquired and now demands a technique of its own whose peculiar requirements set it aside as a special field of artistic endeavor, just as surely as opera or the drama of the playhouse needs and exemplifies a peculiar approach and method. This means that the ordinary drama of the stage and the newer drama of the screen are supplementary and not antagonistic, as has sometimes been mistakenly thought."

PLASTIC MOTION PICTURES.

A new invention called the Alabastra is being introduced into this country by the Vitascope Company of New York. The idea is a decided novelty and presents without screen lifelike figures in miniature size, approximately 16 inches high, moving about a stage. The figures are white, like alabastra, but may be colored as the ordinary film. A special film is, of course, required, but any motion picture operator, it is said, can do the work on a machine equipped with the optical alabastra device. A stage is required for the presentation, 12 feet in width and 11 feet long, with a depth of 7½ feet. The invention is said to have met with great success in Berlin, from both an artistic and commercial standpoint.

PENNSYLVANIA AMENDMENT OPPOSED.

Frank M. Ray, of Philadelphia, on Feb. 2 introduced in the House a bill to alter the present law that requires moving picture houses except in cities of first and second class to have three parallel four-foot aisles. The bill will be opposed by Captain John C. Delaney, Chief of the Factory Inspectors. He believes the beneficial effect of the present law is that it tends to prevent the use of small buildings, which as a rule are rudely reconstructed dwellings or stores equipped with seats, not having the durability of halls.

PICTURES STIMULATE THE MIND.

Professor G. P. Baker, who holds the seat of dramatic literature at Harvard University, at a recent lecture before the Harvard Club of Cincinnati on "The Signs of the Times in the Drama," declared that "moving pictures are taking the place of melodramas." He believes they stimulate the imagination and are good for the brain. One is compelled to use his mind in filling out the story. He also mentions the fact that there is less tendency toward immorality and crime in the picture show than in the melodrama.

MOTION PICTURE NOTES.

The Jole motion picture house at Fort Smith, Ark., managed by Ed. Sawyer, will be closed for an indefinite period, owing to a most disastrous fire that destroyed a large part of the building. Mr. Sawyer lost heavily, as his insurance expired only a few days before the fire.

Joseph Celeste has sold his interest in the Paris, at Bellefontaine, O., to his partner, John Neer, who is now sole owner. Business at the Royal has been unusually good the past several weeks. The public appreciate the effort Manager Rutter is making to furnish first-class amusement.

The moving picture business in Shelbyville, Ind., is still thriving, the Crystal, Nickelo, and the Lyric all doing good business.

Manager Harry Gale, of Winsted, Conn., has opened a new house at Unionville, and is doing well there.

VITAGRAPH LIFE PORTRAYALS

Magnificent Production of

TALE OF TWO CITIES

In Three Full Reels

FLORENCE TURNER as LUCY

PART I
Released Tuesday, February 21

PART II
Released Friday, February 24

PART III
Released Saturday, February 25

This beautiful and elaborate production of Dickens' famous work is dramatized directly from the novel and is so arranged that each part forms a completed story. All three reels, however, may be exhibited as one continuous entertainment.

Greatest Dramatic Film Ever Issued

BOOK IT EARLY AND BILL IT HEAVILY!

MAURICE COSTELLO as SYDNEY CARTON

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

THE BAD MAN'S DOWNFALL

Scene from "The Bad Man's Downfall."

Released Saturday, Feb. 11th (Western Drama). Length, approx. 1,000 ft.

A splendid Western drama with a pleasing vein of fun. Justice came swift and sure to the bad man, and the young deputy not only won the girl but a substantial reward for the capture of the bully who had annoyed her. You will agree with us that this is one of the best Western dramas recently released.

Our Best Comedy in Months

GETTING SISTER MARRIED

Released Tuesday, Feb. 14th (Comedy). Length, approx. 1,000 ft.

This is the biggest laugh in many moons—every scene alive with side-splitting comedy situations. A farce you'll laugh about for many days to come. Don't miss it.

GET POSTERS FOR BOTH REELS.

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LONDON, 5 Wardour St., W. BERLIN, 35 Friedrich Strasse.

PATHÉ FRÈRES FILMS

4 PIPPINS!

The Funniest Betty Film Ever Released

BETTY'S APPRENTICESHIP

About 689 feet Released Feb. 13th

A Great American Picture

A WESTERN COURTSHIP

See the Marriage Ceremony Performed Under the Level Glint of Two Big Revolvers.

About 734 feet Released Feb. 15th

One of the Best Comedies in Years

WHIFFLES' DOUBLE

A Scream from Start to Finish.

About 499 feet Released Feb. 17th

Another Remarkable Indian Picture

LIEUT. SCOTT'S NARROW ESCAPE

A Perfect Picture of the Frontier Army Post, Indian Encampments and the Life of the Rolling Prairies.

About 1000 feet Released Feb. 18th

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nomme-de-plume, accompany the communication with your correct name and address.

A Popular Kalem Player.

WASHINGTON, D. C., Jan. 28, 1911.

To The Spectator:

SIR.—I take great interest in reading THE MIRROR reviews of the moving pictures. Would you please tell me the name of the new leading man of the Kalem Company, playing with Gene Gauntier, who took leading parts in For Love of the Enemy and Her Chum's Brother? Can you print a picture of George Melford?

MARILLA MAY.

2422 BROWN ST., N. W.

The Kalem leading man referred to is Jack Clark. Don't know Mr. George Melford—at least not by name.—THE SPECTATOR.

Her Name Is Julia Swayne.

NEW YORK, Jan. 20, 1911.

To The Spectator:

SIR.—Since I have seen other pictures of Vitagraph players in THE MIRROR I suppose it will not be impossible for you to find out the name for me of the woman who was the wife in Suspicion and the widow in Jean Goes Fishing?

A. G.

Portrait of a Favorite Player.

SALT LAKE CITY, UTAH, Jan. 26, 1911.

To The Spectator:

SIR.—Being an interested reader of THE MIRROR, I thought I would write to ask if you would please tell me the name of the man who played the role of the lawyer in The Man and the Law of the Vitagraph Stock Company, and has his photograph been printed in THE MIRROR? If it has please give the date of that issue, and oblige, wishing you success.

As ever, an admirer of THE MIRROR,

KATHRYN H. CARLSON.

The actor is Maurice Costello, and his portrait was published in THE MIRROR, Oct. 8, 1910.—THE SPECTATOR.

Read the Reply to A. L. White.

HOUNSDALE, PA., Jan. 26, 1911.

To The Spectator:

SIR.—Would you please tell one who is very much interested in your pages if you will print a picture of the Biograph girl who is lead in What the Daisy Said, The Little School Teacher, etc.? If not, would you give her name, please?

Sincerely,

(Miss) E. L. W.

See Elsewhere for Information.

BEARDSTOWN, ILL., Jan. 24, 1911.

To The Spectator:

SIR.—Have recently become a reader of your paper and I enjoy your reviews very much. I particularly admire the work of Maurice Costello, of the Vitagraph Company, as do a great many others here. Would like to see a good picture of him and short sketch in your paper.

J. A. WEBER.

His Name Is George Spencer.

MONTGOMERY, ALA., Jan. 14, 1911.

To The Spectator:

SIR.—Will you please tell me who was the leading man in the Edison picture, The Wining of Miss Langdon?

CHARLES PELLEGRINI.

Not at Present.

BUFFALO, N. Y., Jan. 18, 1911.

To The Spectator:

SIR.—Has the Reliance Company a studio outside of New York State?

W. C. R.

Admires Reliance Players.

TERRE HAUTE, IND., Jan. 22, 1911.

To The Spectator:

SIR.—THE MIRROR has always been my favorite paper, and since it has given so much space to motion pictures is still more interesting. I am a daily attendant of the "silent drama," and in this way I have been fortunate enough to make the acquaintance (in silence) of those charming players, Maurice Costello and Florence Turner. I think they are simply grand. But in selecting my favorite company, I must now name the Reliance, on account of those two brilliant leading men. The light complected one, I think, is James Kirkwood; but I do not know who the tall dark man is. Will you kindly give me his name and also state which is considered their first man. Will you kindly tell me the name of the young man who played the artist in As the Master Orders? I think he is very clever in every thing he plays.

If every one were as enthusiastic as I there would be no cause for alarm as to the future of motion pictures. With kindest regards and very best wishes to The Spectator and all of the players.

NELLE PARROTT.

814 North Thirteenth Street.

Long may THE MIRROR be your favorite paper. The tall, dark man is probably Arthur Johnston, and the "artist" in As the Master Orders, is Henry Walthall. You appear to have Mr. Kirkwood properly placed.—THE SPECTATOR.

Biograph Players Have No Names?

NEW YORK CITY, Jan. 27, 1911.

To The Spectator:

SIR.—Kindly let me know through your columns the name of the young actress who was Wilful Peggy; also the name of the lady and gentleman in the inclosed clippings which I have marked (half-tones from the Biograph advertisement of Fates Turning and The Poor Sick Man). Also please name the leading lady in the Edison Company who appeared in Interest Up to Date.

A. L. WHITE.

HOTEL SOMERSET.

Replying to the first part of your inquiry, The Spectator is more or less reliably informed that Biograph players have no names. When the director speaks to them it is by number, so it is said. You can believe this or not, just as you wish; at any rate it would be as much as The Spectator's scalp is worth to tell the names, even if he knew them. The Edison actress is Mabel Trunelle.—THE SPECTATOR.

Washington for Picture Making.

WASHINGTON, D. C., Jan. 16, 1911.

To The Spectator:

SIR.—I have often wondered why some of the big films companies have never sent a stock company to Washington. It is an ideal place in Winter as well as Summer. Our streets are wide for chase films, and there is beautiful scenery for dramas with historical Virginia so near for war films.

ARCHIBALD T. CAMPBELL.

521 Fourteenth Street, S. E.

Washington might be a fine field for picture taking, but spare us the chase pictures. Imagine a Lubin or a Pathe chase with the White House for a back ground! There are some film companies, however, that will steer clear of Washington. The Patent Office is there and might disturb their sleep.—THE SPECTATOR.

"The Mirror" and the Merit List.

MEMPHIS, TENN., Jan. 18, 1911.

To The Spectator:

SIR.—Having been interested in pictures the past four years, it is with pleasure that I read your criticisms every week. I think they have been a great aid in uplifting the motion pictures to their present standard. Regarding the Merit List contest I want to say that the pictures now in the list are really, in my mind, entitled by merit to the honor, and this shows the absolute fairness and success of the contest.

C. B. DE LA HUNT.

266 Main Street.

The Merit List is considerably increased since the above was written, but the sentiment expressed will no doubt hold good. As for the part THE MIRROR has played in the advancement of motion picture merit, there appear to be many people who hold the same views as this writer.—THE SPECTATOR.

Vigorous Defense of Jersey Cowboys.

NEW YORK, Jan. 26, 1911.

To The Spectator:

SIR.—Tell Artie Gardener, of Tombstone, Ariz., that at the present writing there are more Wild West riders and bronco busters in the State of New Jersey than he ever saw in Arizona in his life, and *great* riders at that, who have been selected the world over for show purposes. The ordinary cowman would be a joke compared to the Two Bill's boys, the Frank and Charlie Robbins' Wild West boys, including an old Arizona boy known as Arizona Bill, at present working for the principal motion picture producers about New York. Pathe, Yankee, Atlas, and others, an aggregation of the most daring riders in the world; trick, fancy, or any other kind of riding. No bobtail horses are ever used by them; boys and stock are the Simon pure article. . . . And to be "Frank" with you, Mr. Spectator, "wise up." Don't find fault with the "Woods." We can get more novelty and more picturesque locations than the barren old flat lands of the West, with its everlasting foothills, alkali, and things that make the average Eastern man or woman long for the one part of the great big United States that always wears an air of peace and plenty. Look at our Palisades and its wonderful formations! Nothing in the wide world can touch it, not even Switzerland, so our tourists say. . . .

JIMMY.

Mr. Gardener will no doubt be speechless after reading this, as The Spectator is. "Jersey's" argument is unanswerable. Why, indeed, should mere consistency and truth in a motion picture require "the most daring riders in the world" to forsake their picturesque Jersey Palisades, so near to the bewitching white lights of Broadway, with its "air of peace and plenty," and trail back to the inhospitable, barren old flatlands of the West? The thing is preposterous, of course, and besides, the car fare is only five cents to the Jersey scenes of carnage.—THE SPECTATOR.

INDEPENDENT FILM RELEASES.

Feb. 6, 1911.

	Feet.
(Amer.) Pittsburgh Millionaire. Drama.	1000
(Eclair) Doctor Against His Will. Drama	994
(Imp.) At the Duke's Command. Drama	1000
(Yankee) Foiling the Camorra. Drama	...

Feb. 7, 1911.

(Bison) The Half-Breed's Plan	...
(Powers) Ferdie's New Shoes	...
(Powers) A Trip Through Mexico	...
(Thanhouser) Westerner and the Earl	...

Feb. 8, 1911.

(Ambrosio) Savoy Cavalry	...
(Ambrosio) Tweedledum as a Detective	...
(Atlas) Kelly, U. S. A.	...
(Champion) At Double Trouble Ranch.	...
(Nestor) The Transgressor	998
(Reliance) School Ma'am's Courage	900

Feb. 9, 1911.

(Amer.) Too Much Aunt	462
(Amer.) On the Installment Plan	538
(Imp.) When the Cat's Away	...
(Imp.) The Mirror. Com.	500
(Itala) John Milton	900

Feb. 10, 1911.

(Bison) The Salted Mine	...
(Lux) The Orphan's Friend. Drama	711
(Lux) That Horse Did Run. Com	272
(Solax) Mixed Pets	...
(Thanhouser) The Norwood Necklace.	...
(Yankee) Was She Justified? Drama	...

Feb. 11, 1911.

(Gt. Northern) Found Again	...
(Itala) Foolshead at the Kinematograph	...
(Powers) Angel of His Dream	...
(Reliance) The Little Avenger	...

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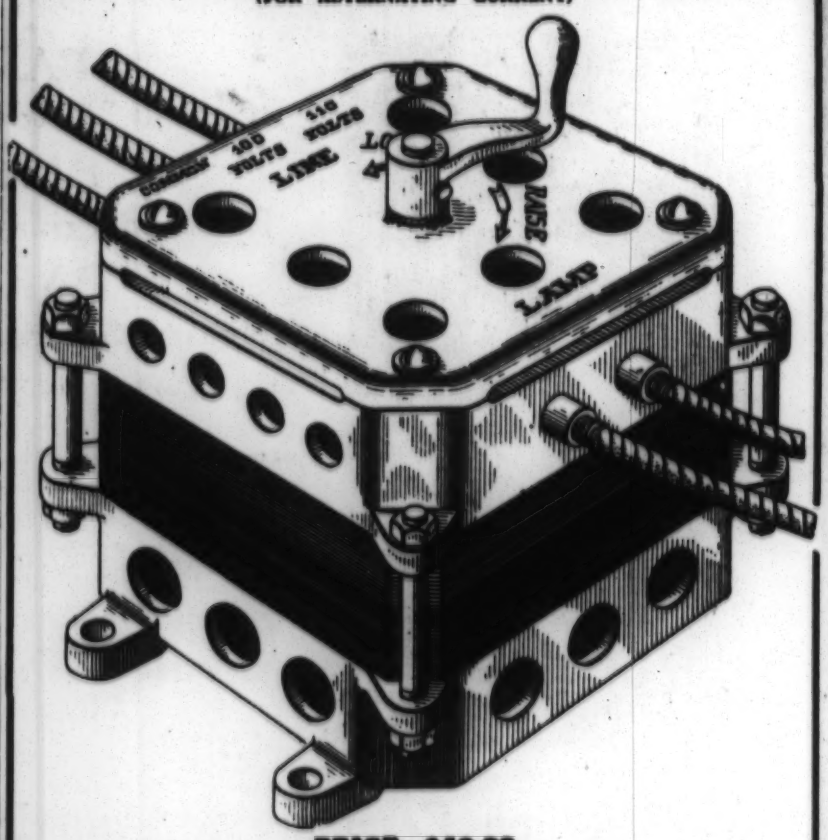

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Delivery after February 15th. Designed to meet a universal demand for some form of satisfactory current-saving device, at a low price. Made for a maximum of 40 amperes, using 45 volts at the arc.

For a list of the important features send for complete descriptive literature

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★MELIES RELEASES★

FEBRUARY 9, 1911

TONY THE GREASER

A melodramatic story based on the recent border troubles between Mexico and Texas. It has the thrilling heart interest that shows a man's a man, call him what you may. Length, about 980 feet.

FEBRUARY 16, 1911

BILLY AND HIS PAL

A touching picture of a boy's loyalty to his friend. A strong, throbbing drama of Western experience and blackhearted enmity. Length about 980 feet.

We have Posters. Write to Exhibitors Adv't & Specialty Co., 105 E. 14th St., New York City, if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City
Western Representative, JOHN S. ROCK, 109 Randolph Street, Chicago, Ill.

Reviews of Licensed Films

The Escape from the Tuileries (Pathe, Jan. 30).—It is during the time of the French Revolution and Madame Elliot tries to prevent her lover, the Count Champeseneix, from going to the defence of the Tuileries against the revolutionists. He goes and after six hours of struggle he informs Louis XVI. that the revolutionists have gained possession of the palace, and sinks exhausted. The revolutionists enter and despoil the castle. He escapes after their departure through an ante-chamber and disguised in the apparel of a dead republican. He is aided in his escape by a woman whose identity is not made known, and at length seeks Madame Elliot. Now a decree has been passed that whoever shall shelter an enemy shall suffer the penalty of death. When the guards enter to search madame is sitting up in bed, with the Count concealed beneath the mattress. The ruse succeeds and later the Court, as a postillion, conducts the lady to the frontier. The production shows the fine grasp the Pathe Company have upon such subjects, and their power to handle effectively a large cast of people. From the standpoint of French acting, the principals were well played.

Hearts, Hunger, Happiness (Pathe, Feb. 1).—This comedy idea is cleverly worked

...and amusingly presented, with a fine sense of the fitness of things, a trait sometimes lacking in a picture of this nature. The young man is a comedian who is natural and pleasing. Billy in the bosom of his family circle, does not feel at all well. The physician is summoned and sets him on a three-day diet. That having little effect, a more rigid diet is resorted to. In the midst of this Molly invites him to a birthday party. He goes and in his quandary to know what to do with the food that is thrust upon him at the table he stills his own poc...ts and those of Molly's father and uncle, who sit at either side. Discoveries follow at the dance, a confession results and Billy is made to sit down while the food is thrust down his receptive mouth. With a full stomach his spirits return and at the sight of Molly he finds he has been suffering from none other than the old fashion complaint of love sickness.

The Sheriff's Sister (Kalem, Feb. 1).—This story is so clearly told and so skilfully enacted that once underway it could have done without sub-titles or contents of letter noted. It shows how a motion picture may even supersede the spoken drama in realistic portrayal of the conflict of human emotion—the scenes where the Mexican persuades the girl to elope, and where she leaves to join him, being examples. Enrico, a Mexican, deserts his wife and child, who find shelter in the home of a clergyman. Enrico then poses as a bachelor and makes love to Elsie, Sheriff Bob's sister. Bob orders Enrico from the house, and for revenge he so plays upon Elsie that she consents to elope with him. They go to the clergyman, who has sheltered his wife, and here his perfidy is exposed. It is a pleasure to witness such a picture, where too long a story is not fitted into too short a space, and time is taken in working out every detail.

The Little Circus Rider (Selig, Jan. 30).—This story could have done very well without the conventional city chap running off with the unsophisticated country girl. Besides no apparent opposition was made by the father that necessitated an elopement. If it be necessary that every motion picture heroine should elope let there be a reason for it. If it was the purpose of this film to give a background of life in a circus, which it did in a most excellent manner, why could not Bertha have joined the circus then and there, and lifted herself above the ordinary heroine? She saw the circus in the village with Black and then went to the city with him, where she found from an interested policeman that he was indeed black. She then joined the circus that happened to be in the city, so that Jimmie, her country lover, could not find her when he came to the city after her, but he found her a year later when the circus again came to town. Jimmie got a job in the circus, her father forgave her, and doubtless they would have gone on their way had she not met with an accident in the ring, which it is presumed cut short her circus career. The acting and the life around a circus lift the threadbare story above the usual run.

Only a Sister (Melies, Feb. 2).—A fine story, well acted and managed, is presented in this film. The scenes, laid in Texas, are legitimate and truthful, except perhaps, the bank scenes, which scarcely represent a San Antonio bank. The son of a country editor in a small Texas town becomes mixed up with a gang of gamblers whom the editor has attacked in his paper. To get even with the editor the gamblers induce the son, while intoxicated, to give a check for $500, which he loses at play, there being no money in the bank to meet the check. The next morning the head gambler goes to the city to present the check, expecting it to prove worthless, but the victim's sister, to whom he was confessed, takes the $500 she has saved for her college course and races to town on horseback, depositing the money at the opening of the bank and defeating the gamblers' plot for revenge. The fact that the circumstances under which the check was obtained would probably have relieved the victim of legal responsibility rather weakens the plot, but not seriously.

Three Sisters (Bio., Feb. 2).—This is a splendid little comedy drama, once we reach the story. One comprehensive subtitle, or two preliminary scenes at the most, could have laid the groundwork of the plot in place of the six or eight scenes that are employed for this purpose. More time could thus have been devoted to the real story, which is most interesting, as well as amusing. The older of the three sisters is a vaudeville actress, who comes home to live that she may look after the welfare of the two younger girls, who are inclined to get into bad company. To support herself she starts a dancing school. There is a worthless young fellow, probably a "white slaver," with whom one of the younger girls is about to run away, but the older contrives to lock her in her room, while she proceeds to pay on the susceptibilities of the masher, until he puts his arms around her, which the younger sister is permitted to observe, thus destroying her illusion. Having accomplished her purpose, the older sister dismisses the astonished fellow in a scene that is specially noteworthy. A young clergyman who has become smitten with the younger girl's charms now comes in to complete her reclamation. The part of the older sister, the lively, altogether sophisticated girl of the stage, is as fine a bit of character comedy as has been seen on the screen in some time.

Wreath of Orange Blossoms (Biograph, Jan. 30).—The central theme of this story is not new, but the incidents leading up to the final scenes are fresh and novel, and the acting is excellent. This is especially true of the two leading parts, that of the husband showing no discoverable flaw, while the part of the wife gives splendid promise, being marred only by an occasional sly glance into the camera's eye. The glance is, however, so fleeting that it will be scarcely noticed even by the most observing. The poor working girl dreams of a brilliant marriage—not a motion picture vision, but a day dream by implication. The dream comes true and she marries a young man and is able to shine in society. The young husband becomes involved financially, and loses his fortune so that they are obliged to move into poor quarters. At this juncture a society man who has been attracted by the wife offers to take her out of her mean surroundings, and for a moment she yields. But it is only for a moment. In packing her belongings into a suitcase she comes across the orange blossoms which she had reverently preserved from her wedding, and the sight of them brings her back to herself. She dismisses the tempter, and when her husband returns happy from securing employment she has a clean house, a good dinner and a loving kiss and smile with which to greet him.

His Bogus Uncle (Lubin, Jan. 30).—Excellent management, fine acting and a droll yarn told with splendid sincerity make this film stand out strongly. Two young men love the same pretty miss, who occasionally clerks for her mother in the little corner cigar store and news stand. One of the young fellows who is always ignored when the other is around schemes to win the girl by making her think he has a wealthy uncle who intends to make him his heir. To strengthen this yarn he hires an old derelict and dresses him up to impersonate the uncle. This is clever for the derelict, who has a great time and spends money like water, but it does no good; the hated rival continues to monopolise the girl, while the poor chap who is paying the bills for the automobile and the dinners can only stand around and curse his unlucky fate. There is no real plot, and little point to the story, but it is made acceptable by the acting and management alone, the part of the girl being well played by Florence Lawrence.

Jilted Joker (Essanay, Jan. 31).—A very novel and a very amusing farce is presented in this film. The rejected suitor for the girl's hand plots to get even with his successful rival by playing a practical joke on the newly married couple, and the elaborate detail and air of sincerity with which it is all carried out, excepting the over-distress of the husband at times, lend charming reality to the events. The joker goes to the hotel where the couple make their first stop on their honeymoon trip and induces the girl telegraph operator to give them a fake telegram stating that the minister who married them was an impostor. As add to the gravity of the situation, the hotel is then quarantined on account of smallpox and no one is allowed to enter or depart. However, a clerical looking gentleman is one of the imprisoned guests and he promptly ties the knot, only to have it revealed that he is a sure enough impostor and criminal. After a scene in which the prisoners are vaccinated, which has nothing to do with the story, the girl telegraph operator gets "cold feet" and owns up to the fake.

Hank and Lank (Essanay, Jan. 31).—This little episode in the experiences of the grotesque Hank and Lank is rather better than usual. They are mashers and, being at first unable to make an impression on the ladies, Lank finally succeeds by having Hank pose as an insulting chap, whom Lank throws out of the way. When it comes Hank's turn to profit by this trick the person they pick out for their experiment proves to be a man on his way to a masquerade ball, dressed as a woman.

At Eventide (Gaumont, Jan. 31).—These are views taken along a mountainous seacoast and are rather pretty, but not photographically up to Gaumont standard.

The Last Curtain (Gaumont, Jan. 31).—Starting in rather tamely, this picture develops into one of the most effective film dramas that has come from Paris in some time. It is the story of a famous old actor who retires from the stage and prepares to end his days in the country. He is physically broken down, but appears destined to enjoy a number of years of life. A traveling theatrical company happens that way and when the leading man becomes injured the manager and the rest of the players beseech the old star to assume the part. He finally consents, scoring a great triumph, but bringing on an attack of his sickness, which results in his death. The sorrow of the obscure players when they learn the sad truth and the reverence with which they pay tribute to the great departed are affecting scenes, doubly strong from their sincere simplicity.

Practical Brook Trout Breeding (Pathe, Feb. 1).—This film shows in an exceptionally clear manner how trout are bred by artificial means. The spawn is taken from the fish, washed and laid on netlike trays, and placed in running water. In twenty-five days the trout appear. The size of the trout at different ages is shown.

Curse of the Red Man (Selig, Feb. 2).—That rum is the red man's curse is forced home in this film with convincing power. There is no plot to the story and none is needed. It is merely a presentation of literal fact. The Indian is first presented in his better example, educated in the Indian school at Sherman, Cal., winning honors in his class and glory in the athletic field, and going back to his reservation, where his civilized dress is scoffed at by the tribe. At length he reassumes the dress and ways of his people, but his contact with the whites leads to rum, and he becomes a degraded sot, killing the bartender who had kicked him out of the saloon, deserting his squaw to die on the desert, and finally himself dying from the bullet of one of his white pursuers. All this is told in a series of striking scenes, expressively acted and skilfully handled to avoid picturing the actual scenes of violence and bloodshed. It is a film that is greatly to the credit of the producers. The saloon interior had a stagey appearance and one or two little details were inaccurate, as, for instance, the square bottle stolen by the Indian that later appeared as a flat bottle.

Age vs. Youth (Lubin, Feb. 2).—It would not be a bad idea to call the Lubin films of current production the "new Lubins" to distinguish their improvement over earlier standards. This story is an example of the progress made, although it retains one or two of the earmarks of the older Lubins—the opportune inheritance and the happy marriage of the newly rich girl to the ruined young speculator just when things looked darkest in his life. It is more in the acting and direction therefore that we see improvement than in the stories themselves. Still this story is not bad as it is played; it is decidedly good. The old broker having died, his son assumes charge of the business, fires the aged clerks and fills their places with "young blood." The old head clerk inherits $20,000, starts in business with his old associates, and in a speculative campaign cleans out the "young blood" crowd. In the meantime the young broker had met the old clerk's daughter, played by Miss Lawrence with excellent restraint, since the part was not a conspicuous one, and there is the usual happy but well managed ending.

Jean Reesmes (Vitagraph, Jan. 31).—Another of the pleasing sort of love stories that have usually accompanied the pictures presenting Jean, the collie, is offered in this film. There is some novelty also in the theme—the development of two well conceived characters, one the disagreeable, exacting lover, who hates dogs and also hates himself, and the other a patient, uncomplaining girl who sees her love-dream turning to ashes, until they become unbearable—longer in fact than the story would warrant, because this part of the film appears too long dragged out and loses the sympathy of the spectators for the girl. It is Jean who brings about the rupture. Another admirer of the girl goes in bathing, gets swimmer's cramp, and is saved by Jean after the girl's fiance has refused to act. She then gives the grouch his ring and a week later is seen happy with Jean and the new man.

The Tryout (Edison, Jan. 31).—It seems hardly possible that two perfectly green amateurs who think they are born to act, could have secured the "tryout" engagement for their sketch, even with the friendly intercession of Bumptious, although it must be admitted that some of the vaudeville one sees at the cheaper houses might be no better than the sketch referred to. The two amateurs make an awful mess of it and are told by the manager to get out. They are in despair when the girl conceives the idea that they should turn the act into a burlesque and they are permitted to go on for another performance, although how they succeed in prevailing on the manager to give them a second trial is not explained. As a burlesque the act proves a great hit, and we are left to infer that the two amateurs who had only recently met at an agent's office are henceforth to double up matrimonially as well as professionally. The acting is excellent.

Bumptious as Romeo (Edison, Feb. 1).—Bumptious meets his hoodoo again in one of the most laughable burlesques on amateur theatricals seen for some time. It should keep all classes of spectators on the constant laugh. He becomes director of a dramatic club and an enthusiastic devotee to the "bards of Avon." His direction of the ballroom scene from Romeo and Juliet is excellent comedy, especially with the contrasting scene at the performance. He meets his hoodoo in the balcony scene where the scenery goes smash. The farce is full of clever comedy situation, and remarkably well worked out in detail deserving of much credit as one of the best of the Edison's superior comedies.

Selling Old Master (Edison, Feb. 3).—Having a splendid and novel idea back of it and being acted with that naturally expressive quality that is coming to be a recognized Edison feature, this film is one of the best and most effective of recent issues. The old darky and mammy, ex-slaves and fixtures of an old Virginia family, find themselves at length without a home because the mortgage is foreclosed, the

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released February 6, 1911

Heart Beats of Long Ago

A Story of the Fourteenth Century

This story takes place at a time when there existed among the nobility of Europe feuds between the great houses, and in this case the daughter of one house has given her heart to the son of the master of the rival domain. He braves everything to see his sweetheart, and during one of their clandestine meetings is surprised by the guards and forced to hide in a secret closet. His presence is discovered by the father's favored suitor, who locks him in, and when some time later the door is opened it is found he has met the fate designed by this rival.

Approximate Length.....997 feet.

Released February 9, 1911

Priscilla's Engagement Kiss

A Romance of Hearts and Microbes

Priscilla is seized with a sore throat, and the doctor arrives, while Paul, her sweetheart, is visiting. This doctor is a crank on germs and microbes, and his attentions make Paul jealous. Priscilla, to tease Paul, pretends to be in love with the M.D., and Paul leaves, vowing never to see her again. Things come to such a pass that she is about to accept the doctor's proposal, but upon offering the engagement kiss he first disinfects her lips. What an insult. Well, he is kicked out, and Paul resumes his place in her heart.

Approximate Length.....997 feet.

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old master dead and the family dispersed. Little missy goes to the great city and marries happily, and the old darky and mammy also do that way, but can get no work. At an auction store for second-hand furniture they happen to see the household effects of their old Virginia master's home offered for sale. Among them is the portrait of old massy, which the two old negroes succeed in buying from the successful bidder, at a cost, however, of their last penny. They are found, perhaps too providentially, on the street with their purchase by young missy, who is passing by. Needless to say, they end their days as servants for young missy, and the portrait finds an honored place.

The Slave's Revolt (Pathe, Feb. 3).—This strongly acted and presented dramatic picture can hardly be called historical, although it deals with a character of remote history—Rameses II. of Egypt. It pretends to tell of the events leading up to the death of the monarch, and as it is pictured in scenes that appear appropriate, costumed suitably and acted with great strength and expressive force, it carries conviction. The story is gripping. Rameses comes across a pretty slave girl carrying water and orders her brought to his court. When her slave lover protests he is thrown over a cliff. In the palace of Rameses the slave girl resists all his blandishments, while her lover hastens himself stirring up a revolt among the slaves. At a feast where much wine is drunk the King amuses himself slaying slaves by throwing darts at them as if at a target. The lover of the girl stands up, and the girl herself beguiles the king into letting her throw the dart. With it she slays Rameses instead of the slave, the uprising follows and the slaves prevail.

The Trail of the Poma's Charm (Kalem, Feb. 3).—At the Indian melon feast Blue Sky asked the hand of Drooping Eyes, the chief's daughter, but a few days later Nawona joined the tribe from a wandering Indian family, and Blue Sky transferred his affections. Now he is the guardian of the poma's charm, that always brings luck to the wearer, and when Dick, a lone prospector, whom she has met and fallen in love with, has no luck she steals to Blue Sky's wigwam and takes the charm. Through Nawona's influence Blue Sky leaves and follows. He overtakes the tribe. They fall upon Dick at his camp and he makes retreat, getting wonderfully ahead of them. Nawona warns the white settlers, and after numerous chases back and forth Dick claims Nawona to her bosom. Whether or Drooping Eyes forgave her fickle lover was not revealed. As may be seen from the story, it brings forth little that is remarkable or new, but the scenery, genuine southern California, is splendid and appropriate. For this alone we forgive a great deal.

Nobody and the Man (Vitagraph, Feb. 6).—A married couple learn in this film that they have live in the realm of the heart and not the result of externals. From a bank clerk he goes to the city and by the influence of a friend becomes a member of the Board of Trade, who gets absorbed in business, and his wife in society, to the neglect of the little daughter. Then the failure comes, which brings them together again, where she comes in from her bridge just in time to prevent him from shooting himself. In the scene where she learns of her husband's failure one could scarcely agree with the actress's interpretation. Dressy after the news, when she found her friends showed little sympathy, shame and then pride would have mingled with her despair, and she would not have tarried a moment. It is likewise that the story would have more vital interest to the spectator had the contrasting scenes of the husband at business and the wife at society been less chopped up. A man in his office using the telephone or a woman at bridge as the drama unless the action accomplishes something in bringing out idea or plot. The spectator naturally demands to know the meaning of certain actions, and, finding none, his interest becomes scattered. The mountings of this production are of the very highest quality. The ranch exchange scene is especially well conceived in every way.

A Game for a Day (Vitagraph, Feb. 4).—The idea contained in this film is amusing in itself and rich in possibilities. In this case it is logically worked out into a burlesque that is not without its laughs, but the action of the latter part hardly keeps pace with the beginning. Bridget constantly covered the other characters and the entrance of Heinrich as the King of Cooney Island was entirely lost. The only gentleman who was at all interesting in his attempts to gain Bridget's hand was the young Englishman. Bridget had a fortune left her from an uncle in Australia. She at once desired to be a lady and marry a lord. She advertised in the "American" to that effect and soon was receiving applicants. Heinrich, the Dutch grocer and her former lover, appeared with a band of negroes in impressive attire, he was then admitted as the King of Cooney Island, and thus reinforced easily won Bridget. After the wedding of the King's attendants demand their pay. Bridget with a mighty hand sends them forth and at length succumbs to the gentler blandishments of Heinrich.

The Cowboy's Devotedness (Pathe, Feb. 4).—When Bud learned that his sister Belle had been insulted by a cow-puncher he wrote him a note telling him to apologize or take the consequences. The cowboy appeared before the girl, but instead of apologizing drew his gun. In the struggle that followed the gun went off and the man dropped dead. With Bud's note in the cowboy's pocket the suspicion fell on him. He accepted the guilt, but made his escape, and at the end of five years he married and is living in another section of the country. He was discovered, however, and brought to court, where his sister, hearing of it, rose from a sick bed, came to court and made her confession. She died. But was freed and all was well. The court procedure in freeing him seemed remarkably hasty.

Krimmel Waterfalls (Gaumont, Feb. 4).—Much care in the selection of views seemed to be taken in this scenic picture of waterfalls in the Austrian Tyrol. The lower falls, the Mitten Falls and the Great Falls are shown at all possible sides with many close views where the spray descends over the mountain side.

Jiggers Looks for Job (Gaumont, Feb. 4).—This is a picture to make people laugh by showing them what impossible things they can be made to do by means of the camera. Jiggers falls in love with a sculptress, but her father refuses until he shows his power to work. He is very lazy, except when his sweetheart appears, then at a bricklayer he raises the side of a house in a moment, and digs a hole so deep that a long rope and ladder is needed to pull him out. At last, put to guard a pile of stones, at the approach of his sweetheart he becomes overzealous and tosses her father about with most startling celerity. Of course, after that marriage is impossible. At the end of the picture Jiggers is impolite enough to stick out his tongue at the spectators.

Disinherited (Eclipse, Feb. 1).—This film does not bring much freshness to the motion picture world. It is simply the old story of the rich man disinheriting his son because he marries a girl from his factory. Six years elapse and they have a son. A secret meeting is arranged by the mother between herself and son's family. The child strolls into the grandfather's presence, not that fo the end of it. Peggy seems quite well along in years for a juvenile, and most careful of his stage moves. The mother is a very dramatic lady, who did not know just what to do with her hands, so she kept them busy.

Carmencita, the Faithful (Rex, Feb. 2).—A cow-puncher took Carmencita away with him and married her, because her father insisted on her marrying a wealthy Mexican. While he lay helpless in bed the Mexican appeared and threatened to kill him if Carmencita did not go away with him. She went, but was later rescued by the cowboys. This production does not show the care that has previously prevailed in this company's Western's releases. The actors fail to bring the story over. The Mexicans in the first scene hardly warranted the cow-puncher's violent interference. The Mexican's relationship to the story was not clear until explained by subtitle. Carmencita's sight at the window was done with mechanical anticipation. Did the Mexican's threat of the dagger inside the window indicate that he intended to convey to Carmencita that he had killed her husband? If so why did she go so quietly? There was a team of horses out front and a carryall just across the street. She might have cried for help. Did her husband see the Mexican when he rolled off the bed and so tell the doctor? When the Mexican fell asleep it would seem the natural thing was for Carmencita to run away. Otherwise the struggle as to whether she should kill herself or him would have been effective. The last interior set did not seem exactly the same as that previously shown.

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Reviews of Independent Films

The Emperor's Lunch (Eclaire, Jan. 30).—That a purchased honor can bring little pleasure to the purchaser was demonstrated by this amusing and clever bit. The emperor at the barracks asked the soldier to share his soup with him and met with the unexpected reply that he would share it if the emperor would ask him to lunch with him on the morrow. The soldier paraded the fact among his friends, but when he arrived at the castle he did not find things so satisfactory. The emperor was constantly called away from the table and he was forced to stop eating. Then the emperor left altogether and the table was borne away. He had had the honor of lunching with the emperor, but no lunch.

The Genius (American, Jan. 30).—This picture seems to be founded on the old drama entitled A Poor Relation. The leading man's interpretation of the part is commendable, but from the picture it is not quite clear who is the lady with the bathrobe and the very bad makeup. She might have washed her face at the same time with the children. He endeavored to get capital interested in his invention, and at last, through the influence of his daughter, a capitalist consented to look over the plans. While at the capitalist's home he fainted from hunger and the junior partner stole the plans from his pocket. The act was seen by the stepmother and she later exposed him. A partnership between the genius and the capitalist was then formed. His future relationship with the daughter is uncertain, and the children found in the barrel may just as well have been his own. Only lending a brightness to the picture, but having no place in the plot. The scene of rescuing the young gentleman's pantaloons and placing him in a barrel, to say the least does not border on the niceties of drama or appeal to the general public taste.

Detective Robber (Eclaire, Jan. 30).—He stole watches from the jeweler, was pursued, changed clothes with a dummy, assumed to be that object and was passed by. He then hid in a load at the rear of the shop, dummies were put on top of him, and he was shipped to the city with the dummies to take part in the next daily game, but he strenuously objected to the smoke of the balls and fled. He climbed a telegraph pole, a shock set him revolving, and landed him a broken mass on the ground. The officer made a note and departed. It is a good picture of its class, because nobody strained to be funny.

Maid or Man (Imperial, Jan. 30).—This is certainly a very spirited farce, with a great many laughs in it, due in most part to unique business of the actors, and the enthusiasm of the leading man, who is at his best in these parts, though it has for its basis the old subterfuge of the man in maid's clothes, while the dancer at the prize fight is an old, but acceptable, laugh. Jimmie dropped his ticket to the Eureka Athletic Club's champion fight and his sister, finding it, showed it to the deacon, his father. Jimmie after much persuasion, dragged the old man to the fight, where he became very enthusiastic. The police interfered and Jimmie's endeavors to get his father safely home is a consistently funny chase. They jump over the garden wall, where the dog holds up the policeman. Jimmie and his father enter the house and his sister saves him by loaning him her clothes to play the part of the maid. At length the policeman overcomes the dog, enters, sees the deacon reading a book, though in his tattered state he would arouse any officer's suspicion, but the policeman sees nothing unusual, and when Jimmie as the maid comes in he flirts with him, and, taking him off to the kitchen, he sends him on his way rejoicing. He returns to embrace father, and mother is shocked, until she learns the maid is her son and a man.

For My Pal (Powers, Jan. 31).—Two pals loved the same girl until another girl came on from the East. Then Jim fell in love with her and left Bill free with the Western girl. As Jim and Bill were working in the mine an explosion occurred which resulted in Bill's permanent blindness. Jim sought the Western girl and asked her to save Bill's wrecked life by marrying him. She consented. When they arrived at the cabin Bill, hearing voices in the next room, concluded that his pal had brought the girl there to marry her himself. Accordingly, when Jim came into the room in a jealous frenzy Bill strangled him—a rather made effect, from the way it was led up to. But Jim came to, and Bill married the girl, and later Jim married the other. Much cannot be said for the way the actors interpreted their parts; a little less hurry to get through a situation would be acceptable. Bill manifested much physical force in face and body, but it was hard to conceive just what mental picture he was trying to express.

Only in the Way (Thanhouser, Jan. 31).—The way this picture is handled deserves especial praise; it might have been so easily spoilt in acting and telling. One could really get the point of view of the wife, who might have been made in other hands somewhat of a hard-hearted, jealous shrew. At the same time one is able to feel sympathy for the mother. When this old lady came to live with the family, the wife, filled with the care of her large little daughter, felt that the task was too much for her, so she had the old lady sent away to the old lady's home. The little daughter, who had grown very much attached to her grandmother, wrote a note to her parents saying she, too, must be in the way, and was going to live with the grandmother. The parents found her there and brought the old lady back with them. It was noticed that the old lady's hat was brought up immediately, already packed. When the boy in the man's home and when she left the home it looks planned beforehand—similar instances to have hurt the excellence of a number of this company's superior films. It would take time to life and a split in the film would have done it. Such things spoil the illusion to a spectator. As seen from the theme of the story, there is chance for delicate conflict of emotions, and it is well expressed by actors and management.

A Tough Tenderfoot (Bison, Jan. 31).—One gathers from the explanations of this picture that Jack is not really a tenderfoot, but came to the ranch in that capacity as a joke. However, the point was not definite any more than was the reason why the girls were let into the secret of Jack's friendship with Dick, for the girls seemed to have no place in the action of the play. Otherwise, barring the actors who insisted on explaining very apparent actions beforehand, the story is well presented and deserving of many laughs. Jack came down to the ranch and the boys proceeded to initiate him. The first night they poured buckets of water over him as he lay in his bunk. They were very careful to explain just what they were going to do to him, so the spectator would not be surprised. Jack jumped out of his bunk and spent the night in a mound of hay. He too was filled with the fear that the spectator would not know that he really was going to hide, so he explained and did it. The boys found him in the morning and doused him in the watering trough. Then back in the shack Jack went through some more explaining, which resulted in putting some fluid into a whiskey bottle. He then appeared in cow puncher rig and treated the boys. They became deathly sick at the same table, and then accepted the same back. Definite action explains itself.

Return from Seaside Bathing (American, Feb. 1).—He came out from his dip in the cold sea waves with a severe toothache. Wrapping his shirt around his swollen cheek and without donning his clothes he sought the dentist, who, with three assistants, failed to remove the offending molar. On his way home to his wife a woman with her baby came into

the same railroad compartment. She left her baby in his charge at the next station and the child left without her. No one would relieve him of the baby, so serious complications awaited him at home. However, the arrival of the mother settled all and she was kind enough to strike his jaw, which drove the troublesome child out. It is good for this sort of unreasonable farce.

Tweedledum Tries Winter Sports (Ambrosio, Feb. 1).—Tweedledum surely deserves much credit for the things he is willing to go through for the entertainment of the public. He certainly is master of the art of falling. This time he appears in some fine mountain scenery to try his hand at winter sports. From his arrival at the station on his excursion is a series of slips and slides and tumbles. He goes tobogganing and lands at the foot of the hill and flies in air five feet or more. He goes skating and it was a marvel how the ice stood it. He is last seen skiing behind a horse. He tumbles and is dragged along when his friends haul him to the hotel by the legs, banging his head against the stone steps. The laughing crescendo had died to pianissimo when a voice said: "That ain't no fun."

A Brass Button (Reliance, Feb. 1).—Before a dance to be given at his home Albert Loudon received a letter declaring that if he did not settle his accounts his business affairs would be closed. He would not tell his wife, but he tossed the letter carelessly on the table. Certainly it must have been against his better judgment, but he did it because it was necessary to the story. At the reception that followed the wife admired the necklace of a friend, who unclasped it that she might better see it. On leaving the room the friend dropped it, and the maid picked it up. She hastened to the gentleman's dressing-room to hide it. She was a most unwise maid, but it is wondered if her fear of discovery would have caused her to do as she did. Possibly the flurry and excitement she was in was intended to make her action appear probable. At last she hid it in the case of her employer's shaving stick, or was it her mistress's powder box? The guests departed and the next morning the wife found her husband's letter on the table. She crumbled it and tossed it on a chair. The friend who had lost the necklace came in, and the wife displayed the letter. For just what purpose was not clear in acting or scenario, and surely a wife would have had much conflict with herself before such an act. But it was not evident that the friend knew its contents, so it really amounted to nothing. Anyway the wife tossed the note into the waste basket, and when her husband came in showed it to him and accused him. The market had broken in his favor, which made his guilt more evident to her, but the scene was not well brought out. The maid had previously dumped the contents of the shaving case in the basket, so when the friend returned with detectives, evidence was somehow found on a piece of soap by looking in the basket for it. Then the maids were summoned. The guilty maid started to run away, was captured, and the necklace found up her sleeve or used as buttons for her sleeve, or attached to a button of her sleeve, which is the only reason that can be ascertained why the play is called A Brass Button. The story as told is not at all illuminating despite the acting.

Judged by Higher Power (Champion, Feb. 1).—Two sisters love the same man, and accordingly when he shows the ring to the older she believes it for herself, but her delusion is dispelled when he puts the ring on her sister's finger. The father and mother call with the young man. The mother brings her jewel case. If it was for the purpose of letting the girl make a selection, the characters should better have brought out the point. The three departed, the mother leaving behind her jewel case. The jealous sister, left alone in the room, took a jewel from the case and hid it in her sister's hat. The lover came back for his mother's jewels and took them home, where the mother opened the case and immediately jumped back in great surprise to find a jewel gone. She had a very strenuous time of it until her son set out to locate the jewel. This next scene is rather peculiar. Whether a man would begin to accuse the girl he loved of theft is rather doubtful. What excuse the jealous sister had for bringing out the hat is not clear—obviously so that the stolen jewel would tumble off. The sister evidently could stand no more upbraiding on her lover's part, so she gave back the necklace and the ring. At this point the mother called up on the telephone to ascertain if her jewel had been found. The sister answered it and was at once stricken blind by an explosion from the thunderbolt coming in on the wire. One could hardly blame the actress from standing in the corner several yards away from the 'phone, with the receiver at her ear, but at the same time it spoiled the illusion. Her blindness caused her to confess her guilt. The grief-stricken actors in the last scene were pathetic in more ways than one.

The Mission in the Desert (American, Feb. 2).—The chief interest in this film is the views around a Spanish or Mexican mission and it manages to show some very excellent ones, but the story, which started out to be vital and gripping, dwindled into mere incident, unsatisfactory even as a newspaper report of a life happening, for some of the chief details were wanting. Two men form a partnership in washing gold. One becomes attached to a Mexican maid and wrongs her. The partnership is dissolved and the brother of the maid shoots his sister's betrayer. He is arrested and that is the last that is seen of him. Papinta, the maid, seeks refuge at the mission. As a novice she decorates the grave of the man who deceived her and is met by his former partner, but she repulses his love and retires into the convent. The acting throughout is of superior quality.

The Coachman of the Village (Itala, Feb. 2).—When the public motor car was inaugurated in the village there came hard times for the stage driver. At last in great despair he wrote a note to his daughter saying he was going to make an end of the motor car and would never be seen again. She received a letter at this point from her brother who was now prosperous and coming home. The old man had sent three large boulders into the road for the motor car to break into. The daughter arrived in time to prevent this catastrophe and thus save her brother from death and her father from crime. The idea would make a much more pleasing comedy. The acting is not sufficiently lifelike to bring out the plot.

An Imaginary Elopement (Imperial, Feb. 2).—Guy's wife receives a letter from her father asking her to dine with him at the hotel. When Guy returns to lunch he finds a note from his wife, saying that she had gone off with a handsomer man, borrowed from Carleton's poem. Guy immediately seeks a detective. A fellow has stolen into the detective's office and starts in to take the job. Assuming different disguises, he drags different women in from the street, all of whom Guy denies to be his wife. His victims summon an officer, who arrests him, and Guy's suspicions are set at rest by the arrival of Dora and her father. A little more reason in the detective madness would have been acceptable and more amusing.

The Mix-up (Imperial, Feb. 2).—This idea has been worked over in so many films in identically the same way that it has ceased to be amusing. The obnoxious lover follows the wife home. She gets a man to throw him out. The fellow hides. The husband enters, and is mistaken for the man. He tries several times and is each time thrown out. At last he enters in a trunk. His wife discovers him and the real offender is cast out.

The Cattle King of Arizona (Powers, Feb. 4).—This is without doubt one of the worst Western dramas as to story, acting, stage scenery and backgrounds ever thrown together. To be able to tell with any surety what it was all about would be as hard for actors and scenario writers to determine as for the spectator. A superfluous lot of characters do a superfluous lot of things. She elopes and her son evidently vowed vengeance. So far so good. Fifteen years later Wild Neil seeks her son and the cattle king arrives, but that is all of that; another story starts. Ruth tells Jack she must marry the Mexican. He kidnaps her. They pursue on horseback and in automobile. They rescue. Nobody seems quite certain of anything, except to jump through windows, point pistols promiscuously and keep on the move.

The Command from Galilee (Reliance, Feb. 4).—Had this story of the French revolution been presented with more continuity, each scene being a constituent part in the building up of the whole, this picture would, no doubt, be one of the best ever produced of its kind. The effects of an interior fire are excellent, and the destruction of a frenzied mob well imagined, but it amounts to little else than mere physical action, because there is no suspense—no mental action conducive to drama effect contained in it. The nobles escaped too soon; there is no fear or doubt as to what would become of them at the hands of the angry mob. The carriage of a noble breaks down near the home of a peasant. He and his wife enter and in spite of the entreaties of a peasant girl the noble woman drinks the broth intended for the dying peasant mother. A revolution breaks out and the same nobles, fleeing from the populace, seek shelter at the same house. The daughter, who is betrothed to a leader of the revolutionists, remembering their former heartlessness, would hand them over, but the sight of the crucifix brings out her better nature, and with the aid of her lover the fugitives, disguised as peasants, are enabled to make the frontier. Just how she won her lover over was not made clear in the acting.

The Feast of Foolshead (Itala, Feb. 4).—Foolshead had a birthday, and a young cousin came to visit him. He and she went in the father's studio, put on the Indian costumes therein and burned the dummy at the stake. The young lady's father, who was fond of singing, smelt smoke, investigated, and was met by the wild Indians. When he returned, however, with officers and a throng, everything was cleared away and the two children were innocently reading a book. The gathered company, however, in their excitement managed to demolish the studio.

Adrift (Thanhouser, Feb. 3).—This is a good drama and holds the interest because of the naturalness of its presentation, which is marred only by the scene where the artist attempts to kill himself. It is not believed that the little girl would have dogged her father's footsteps, for the previous scene did not apparently indicate that she knew of her father's intention. Her simple coming upon him would have been more natural. Returning home, the sight of his child in its mother's arms inspired a painting that went with such success that he was lifted to prosperity. A young society woman who came to pose for her portrait threatens to upset the happiness of the home, but learning the state of affairs from the little daughter, she saw that they had been drifting on dangerous ground and took her departure. The little girl is a very accomplished little actress.

A Squaw's Bravery (Bison, Feb. 3).—From the standpoint of heavy melodrama this picture is very well done and contains some good effects. It is suggested, however, that more natural effects would be obtained if the actors in these pictures would contrive to get into the picture without a part of their head or some other portion of their anatomy missing. Then, too, the walk up to the camera is far too obvious. Roaring Bill portrayed a man mad with drink rather than a fierce brute by nature. The chief refused to sell him his daughter, so he kidnapped her and her lover, with the aid of the justice, and they brought the two to the justice's cabin, where they threatened to blow up her Indian lover with a keg of gunpowder if she would not consent to marry Bill. The Indian maid obtained possession of the candle intended to ignite the powder and frightened them into submission. She compelled them to lay down their arms, untie her lover and they made their escape. They lingered longer than is natural outside. The men fastened inside the cabin in their excitement began to fight and upset the candle. The two Indians saw the cabin blown to pieces in the nearby woods. The pursuit of the tribe in this story seemed hardly necessary, and would have been novel by its absence. The story would have ended naturally and effectively at the blowing up of the cabin.

Ring of Love (Solax, Feb. 3).—This is a novel and amusing comedy idea worked into a laughable farce, and with the exception of the wife well enacted for this kind of work, the character of the professor being exceedingly well done. He finds among an old collection a ring called Rissem, and on translating the accompanying manuscript it is found to have the power of making the wearer beloved of all. The disposition of the wife and maid at once became changed toward him. The maid slips the ring on her finger and is called away to the kitchen. Here she meets with several love episodes until the policeman comes in. She transfers the ring to his finger, and when he arrives outside, in short space of time he is surrounded by a following of lady admirers, from the youngest up. Mrs. Oldun is the most pressing. They follow him to the wharf, where the professor, in pursuit of the ring, joins them. When Mrs. Oldun learns its value she is determined to possess it at all costs, and in her enthusiasm she pushes the little professor overboard. Nothing daunted, she jumps in after the box containing the precious jewel, but it has gone beneath the wave.

DINNER TO MR. SMITH.

A. E. Smith, of the Vitagraph Company of America, who recently returned from Europe, was tendered a dinner Saturday night by his associates and friends. About fifty guests were present.

LUBIN FILMS

Getting Even **Schultz Has the Small-Pox**

DOUBLE REEL

Released Thursday, February 16

"Getting Even" shows how a customer in a "hash foundry," disgusted with the tough steak, goes out and gets revenge by having a sign carried around town advertising "Free Meals at Guy's Restaurant." Guy's does a rushing business, but there's nothing doing in the way of cash. Length about 600 feet.

"Schultz Has the Small-Pox." Schultz is a German expressman and has a small box to deliver. There is a small-pox scare in the town, and when Schultz announces that he has the "schmall pox" people think he means the disease. There'd all kinds of fun before the doctors finally corral him and he is able to explain. Length about 400 feet.

Released Monday, February 13

THE SHOW GIRL'S STRATAGEM

Strong dramatic situations mark this Lubin subject, embodied in an absorbing story. A New York "show girl," coming to visit her cousin and his wife, finds the husband absorbed in his business and the wife rather too friendly with an artist. The husband then discovers a letter from the artist to his wife, making an appointment to flee to the studio. The "show girl" averts a tragedy by rushing to the studio, helping the wife to escape and remaining in her place. The husband finds her there, denounces her for her escapade and returns to apologize to his wife. Length about 1000 feet.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

MERIT LIST

FINAL COUNT SHOWS 148 FILMS IN THE LIST.

All Are Good Ones, Though Many Excellent Subjects Failed by a Few Votes to Reach the Required Number—Bad Melodrama and Slopstick Comedy Are Not Wanted by Picture Patrons.

Below will be found the Merit List of motion pictures selected by Mirror readers in the voting contest which closed Feb. 1. There are 148 subjects in the list, each of which received 25 or more votes, as required by the rules of the contest. There were 1,218 subjects voted for all told, only a small proportion of which received less than ten votes each. This wide scattering of votes accounts for the apparently small totals credited to the leading favorites.

It is not of course claimed that the list contains anything like all the films of merit that have been issued. There are many subjects that might well have been included and no doubt would have been included had the contest continued another month or two. But in that case there would probably have crept in also a number of films not really entitled to the honor, so that on the whole it is well that the contest is over.

The chief significance of the list is the fact that it contains no melodrama, as melodrama is now understood, and no slopstick comedy. The films selected are nearly all of the higher order of production, showing conclusively that this is what the public wants, for the votes came mostly from the public spectators as may be seen by anyone who cares to look them over.

Complete Merit List.

All on Account of the Milk (B.), domestic war, 98.
Auld Robin Gray (V.), romantic drama, 96.
Armorer's Daughter (B.), classical drama, 70.
As It Is in Life (B.), society drama, 35.
Auntie at the Boat Race (V.), farce, 31.
At the Eleventh Hour (E.), drama, 35.
Angel of Dawson's Claim (L.), child drama, 26.
Broken Doll (B.), Indian drama, 79.
Baby's Shoe (B.), drama, 31.
Bachelor and Baby (V.), comedy drama, 38.
Bolted Door (K.), drama, 30.
Cleopatra (P.), tragedy, 42.
Cloister's Touch (E.), drama, 49.
Comedy and Tragedy (E.), tragedy, 28.
Call to Arms (E.), romantic drama, 63.
Castaways (K.), drama, 36.
Colonial Belle (K.), romantic drama, 28.
Corner in Wheat (B.), drama,* 47.
Convict 796 (V.), drama, 85.
Children's Revolt (V.), child comedy, 34.
Christmas Carol (E.), drama, 43.
Clancy (V.), drama, 32.
District Attorney (L.), drama, 31.
Drink (P.), tragedy, 35.
Dainties (V.), drama, 31.
Dramsticks (V.), child drama, 43.
Dead Letter (L.), drama, 25.
Dixie Mother (V.), war drama, 76.
Elektra (V.), tragedy, 74.
Englishman and Girl (B.), farce, 37.
Examination Day (B.), comedy, 62.
Eldora, the Fruit Girl (E.), drama, 36.
Faithful (B.), farce, 57.
Face at the Window (B.), drama, 68.
Flash of Light (E.), drama, 70.
Final Settlement (E.), drama, 26.
Fugitive (B.), drama, 53.
Fishing Smack (G.), drama, 37.
Francesca da Rimini (V.), tragedy, 94.
Fortunate Misfortune (Ess.), drama, 33.
Gray of Dawn (E.), drama, 32.
Gold Is Not All (B.), drama, 51.
Gratitude (B.), drama, 37.
Golden Supper (B.), drama, 48.
Greater Call (Ess.), drama, 35.
Her Mother's Wedding Gown (V.), drama, 71.
Honor of His Family (B.), war tragedy, 44.
House With Closed Shutters (B.), war tragedy, 73.
How the Squire Was Captured (E.), comedy, 97.
Interrupted Honeymoon (Ess.), comedy, 46.
In Old California (B.), drama, 49.
In Neighboring Kingdoms (V.), fairy, 40.
Ito the Bravest Boy (V.), drama, 28.
Jilt (B.), drama, 29.
Jean Goes Fishing (V.), drama, 74.
Justinian and Theodora (E.), classical drama, 62.
Little School Teacher (B.), drama, 56.
Last of the Saxons (V.), historical drama, 87.
Love Ye One Another (P.), drama, 37.
Little Mother at Baby Show (V.), child comedy, 28.
Love Among the Roses (B.), drama, 101.
Legacy (V.), drama, 61.
Lad from Old Ireland (K.), drama, 51.
Love, Luck and Gasoline (V.), drama, 88.
Little Angels of Luck (B.), child drama, 27.
Love at First Sight (Ess.), drama, 27.*
Lesson (B.), drama, 31.
Mozart's Last Requiem (G.), 26.
Massope (E.), drama, 26.
More Than His Duty (E.), drama, 35.
Mohawk's Way, Indian drama, 31.
Marie's Swan Song (V.), drama, 112.
Man Who Learned (B.), *drama, 45.
Mountaineer's Honor (K.), tragic drama, 31.
Moses (V.), Biblical, 31.
Moulders of Souls (B.), drama, 31.
Mr. Four Flush (B.), farce, 25.
Mercy, Fleck and Mike (V.), farce, 29.
Nellie's Farm (V.), child drama, 92.
Newlyweds (B.), farce, 72.
Nine of Diamonds (V.), drama, 37.
Oath and the Man (B.), drama, 33.
Over the Garden Wall (V.), comedy, 91.
On His Doorstep (V.), drama, 37.
Pippa Passes (E.), poetical, 31.
Price of Fame (Ess.), drama, 31.
Plain Song (B.), drama, 43.
Preacher's Wife (V.), drama, 26.
Pan Is Pan (E.), comedy, 30.
Playing at Divorce (V.), child comedy, 37.
Rose of Salem Town (B.), historical drama, 31.
Rose Leaves (V.), drama, 152.
Ramona (E.), Indian tragedy, 64.
Rebellion (V.), classical drama,* 28.
Resurrection (B.), drama, 62.
Rigoletto (P.), tragedy, 25.
Red Man's View (E.), *symbolical, 37.
Ransomed (V.), child drama, 44.
Red Cross Seal (E.), *drama, 65.
Rachel (E.), drama, 42.

Reverse of Molly Finney (K.), historical drama.
Hearts and Strings (E.), historical drama. 45.
Summer Flirtation (C.), farce. 20.
Song That Reached His Heart (E.), drama.
Henry's Wife (V.), drama. 60.
Hickory Logan (B.), drama. 45.
Hon. Cherub and Widow (V.), child comedy.
Horrors of the Unfaithful (B.), drama. 45.
Hunter Jap! (B.), drama. 32.
Hungry Charity (E.), drama. 60.
Hunt for the Wildwood Flute (B.), Indian drama. 15.
Hunter's Betrayal (G.), Biblical. 27.
Hypnotist (V.), drama. 21.
Hypnotist by Divine Providence (P.), drama. 21.
Hypnotist in Poverty Row (P.), drama. 20.
Hypnotist Trail (B.), drama. 45.
Hypnotist a Rocket (V.), historical. 42.
Idle Hours of Thom (V.), drama. 122.
Idle Wells and a Stray (V.), drama. 62.
Impress the Breakers (B.), drama. 31.
In Dixie for Her Soul (B.), drama. 52.
Inn Shall Not (B.), drama. 31.
Inquisitive (V.), drama. 21.
Inventor's Triumph (E.), comedy. 42.
Ivy Little Walk (E.), child drama. 54.
Jane Cleary Fits (V.), drama. 32.
Jay Brothers (E.), drama. 32.
Jewels of a Child's Hand (K.), drama. 42.
Jolly Postal Messenger (Mes.), farce. 32.
Jolly of the Sea (E.), drama. 26.
Jungle Romance (V.), comedy. 32.
Kate Keller (E.), symbolical drama. 36.
Kate Kirby (E.), drama. 102.
Katie Jim (E.), drama. 31.
Katie Pom's Cabin (V.), drama. 62.
Keeper (E.), drama. 32.
Keeper of Bridge (E.), drama. 30.
Kidlet Player (E.), romantic comedy. 126.
Kissing Bug (V.), comedy. 32.
Kit Burgess Served (E.), 47.
Knave from Hellon's (E.), drama. 30.
Knot the Daisy Held (E.), drama. 31.
Lady Justice Served (E.), drama. 32.
Lamb, He S (E.), drama. 32.
Lawson's Love (V.), drama. 32.
Lemonade (V.), historical. 42.
Lesson of Man Loves (E.), drama. 36.
Letter Lilies (V.), drama. 20.

LICENSED FILM RELEASES.

	Feet.
Feb. 6, 1911.	
(Bio.) Heart Beats of Long Ago.....	997
(Pathe) Max Has the Boxing Fever..	561
(Pathe) An Imitator of Blondin. Com.	400
(Lubin) Too Much Mother-in-Law.....	1000
(Lubin) A Double Elopement. Com...	900
Feb. 7, 1911.	
(Vita.) The Deluge. Drama.....	978
(Selig) The Doctor. Drama.....	1000
(A. & A.) A Woman's Voice. Com....	500
(A. & A.) Ten Words for 25c. Com....	425
(Eclair) Strongest Tie. Drama.....	995
(Gaum.) Jigger's Moving Day.....	395
Feb. 8, 1911.	
(Edison) Two Valentines. Com.....	1000
(Pathe) Legally Dead.....	1000
(Kalem) Little Sister. Drama.....	970
(Urban) Border of the Forest.....	995
(Urban) Port Arthur, Ont.....	110
Feb. 9, 1911.	
(Bio.) Priscilla's Engagement Kiss....	997
(Selig) Thelma.....	...
(Lubin) The Petticoat Sheriff. Com.	1000
(Melies) Tony the Greaser. Drama...	980
Feb. 10, 1911.	
(Pathe) The Missing Bride.....	...
(Pathe) Review of the Chilian Troops.	...
(Vita.) The League of Mercy.....	991
(Edison) His First Commission.....	...
(Kalem) The Broken Trail. Drama...1000	
Feb. 11, 1911.	
(Vita.) At the White Man's Door....1000	
(Pathe) Silver Leaf's Heart. Drama....	...
(A. & A.) Bad Man's Downfall. Drama.1000	
(Gau.) Napoleon in 1894.....	797
(Gau.) Autumn Leaves.....	185
Feb. 13, 1911.	
(Bio.) What Shall We Do with Our Old? Drama.....	994
(Pathe) Betty's Apprenticeship. Com.	680
(Pathe) A Pineapple Cannery in China	315
(Selig) The Survival of the Fittest...1000	
(Lubin) A Show Girl's Stratagem. Drama	1000
Feb. 14, 1911.	
(Vita.) Consuming Love. Drama.....	975
(Edison) The Rajah.....	...
(A. & A.) Getting Sister Married. Com.1000	
(Gau.) The Suffragettes. Com.....	665
(Gau.) Landmarks of Avignon, France	335
Feb. 15, 1911.	
Apollo	266
(Edison) The Ransom of Red Chief. Drama	...
(Pathe) A Western Courtship. Com..	734
(Kalem) Grandmother's War Story...	975
(Urban) Key to the Tombs. Drama..1005	
Feb. 16, 1911.	
(Bio.) Fisher Folks. Drama.....	998
(Selig) The Buccaneers.....	1000
(Lubin) Schultz Has the Smallpox. Com.	400
(Lubin) Getting Even. Com.....	600
(Melies) Billy and His Pal.....	...
Feb. 17, 1911.	
(Pathe) Whiffle's Double. Com.....	490
(Pathe) A Boy's Whip.....	462
(Vita.) When the Light Waned.....	...
(Edison) A Stage Romance.....	...
(Kalem) The Lost Ribbon. Drama....1000	
Feb. 18, 1911.	
(Vita.) The New Stenographer.....	...
(Pathe) Lieutenant Scott's Narrow Escape	1000
(A. & A.) (Not reported).....	...
(Gau.) Saul and David. Drama.....	128
(Gau.) At the End of the Road. Drama	838

VAUDEVILLE

The current vaudeville bills are:

Fifth Avenue.—Christy Mathewson is making his farewell vaudeville appearances for the present season. Supported by "Chief" Meyers and May Tully, he is the headliner at the Fifth Avenue, presenting Bozeman Bulger's comedy, Curves. Next on the bill is Edward Abeles and company in Grant Stewart's comedy of domesticity, He Tried to Be Nice. Harry Williams and Jean Schwartz sing and play their own song hits. Mary Norman in a female monologist; Bell and Caron, offer a new posing production, Historic Hits, The Three Keatons and company of comedians in The Art of Immobility; Melnotte Twins and Clay Smith gallop through A post-mortem of songs and dances; Columbia Comedy Four are making their Manhattan debut; Samaroff and Sonia depict Russian folk dances, and the Three Shirley Boys thrill with acrobatic feats.

Colonial.—Eva Tanguay, Jesse L. Lasky's The Photo Show, Ed. F. Reynard, Reynard's Musical Ponies, Conelly and Welch, Conroy and Lemaire, Five Brown Brothers, Six Stylish Steppers, and Hon and Price.

Alhambra.—Frank Keenan and company in the one-act play, The Oath; Eight Berlin Madcaps, Raymond and Caverly, Vilma Westony, Max Gruber's Animals, Fred Duprez, Laurence Johnston, Kessler and Lee, Pic Irwin and company, Bronx.—Valeska Suratt, Louis Simon, Gardner and company, Rockwell's Manikins, Primrose Four, Crouch and Welch, Anna Chandler, Fairey Doyle, Klein, Ott and Nicholson, and Calvin.

Manhattan.—Maude Raymond, Mosiyn Arbuckle and company in The Wetches, Charley Grapewin and Anna Chance, Marshall P. Wilder, Charles F. Semon, Rothwell Brown, the Four Pucks, Leon Rogers, Gerard and Hut-ill.

Hammerstein's.—Andrew Mack, Ten Pianophiend Minstrels, Halson and Vilson, (George Felix and the Barry Girls, The Third Degree, the Four Cohens Brothers, Hyman Meyer, Rita Gould, Duff and Walsh.

American.—Charles Rickman, Mabel Fenyver and company in The Five Kreugers, Ben Clark and Jane Hamilton, Three Million, Black and White, Ida Gene, with Estes Melton and company of Texas, Jennette Lorrie, Wilson Brothers, Dill and Ward, Chip Gordon, Marvelous Griff, Travato.

Plaza.—The Star Boys, Harry Brown and company, May Ward, Brown and Spencer, Laroia, Allen Hall, William Courtleigh and company in Peaches, Hivoli, Violinsky, Roberts' Dancers, Carpos Brothers, Musical Vivo, Juliet.

DATES AHEAD

Received too late for classification.

ALLEN, VIOLA (Liebler and Co., mgrs.): Connellsville, Pa., 8; Jeannette 9, Altoona 10, Harrisburg 11, Brooklyn, N. Y., 13-18.
ARCADIANS, THE (Charles Frohman, mgr.): Minneapolis, Minn., 12-18.
ARCADIANS (Charles Frohman, mgr.): Sub Rosa, Chicago, Ill., 12-18.
ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., indefinite.
BELLING, EMILE (Charles Frohman, mgr.): Springfield, Ill., 12; Champaign 14, Madison, Wis., 15; Milwaukee, 16-18.
BEN-HUR (Klaw and Erlanger, mgrs.): Muskogee, Okla., 8; McAlester 10, 11.
BEVERLY (Eastern): Delmonter and Norris, mgrs.): Paterson, N. J., 12-18.
BEVERLY (Western): Delmonter and Norris, mgrs.): Wichita, Tex., 12, Sherman 14, Denison 15, Durant, Okla., 16, Dallas, Tex., 17, Greenville 18.
BILLY (Peter Rice, mgr.): Binghamton, N. Y., 8, Syracuse 9-11.
BRIGHT EYES (Jos. M. Gaites, mgr.): Galesburg, Ill., 9, Aurora 10, Rockford 11.
CHICAGO STOCK (Chas. H. RenKam, mgr.): Pittsfield, Mass., 6-18, Danbury, Conn., 13-18.
CHORUS LADY (Henry B. Harris, mgr.): Ottawa, Can., 8, 9, Kingston 10, Hamilton 11.
COMMUTER (Henry B. Harris, mgr.): Red Wing, Minn., 8, Rochester 9, Mason City, Ia., 10, Des Moines 11.
COUNTRY BOY (Henry B. Harris, mgr.): Madison, Wis., 8, Joliet, Ill., 9, South Bend, Ind., 10, Elkhart 11.
DANIEL BOON OR THE TRAIL (Eastern: C. Jay Smith, mgr.): Decatur, Ind., 8, Portland 9, Richmond 10, Hamilton 11.
DANIEL BOONE OR THE TRAIL (Western: S. A. Mitchell, mgr.): Jesserson, Ia., 8, Perry 9, Mitchellville 10, Leon 11.
DANIELS, FRANK (Charles B. Dillingham, mgr.): Richmond, Va., 8, Newport News 9, Norfolk 10, Petersburg 11, Richmond 12.
DOCKSTADER'S MINSTRELS (Lew Dockstader, mgr.): Charlotte, N. C., 8, Columbia, S. C., 9, Charleston 10, Savannah, Ga., 11, Augusta 12, Macon 14, Atlanta 15, 16, Columbus 17, Montgomery, Ala., 18.
DOLLAR PRINCESS (Charles Frohman, mgr.): Fort Worth, Tex., 12, Little Rock 14, Memphis, Tenn., 15-18.
ELECTRIC SPARK (George J. Appleton, mgr.): Salt Lake City, U., 8-11, Denver, Colo., 12-18.
EVANS-HOLEY BOY MINSTRELS, GEORGE (Chas. H. Strauss, mgr.): Brooklyn, N. Y., 13-18.
FAIRBANKS, DOUGLAS (William A. Brady, mgr.): Chicago, Ill., Feb. 5—indefinite.
FOX, DELLA (Wallace and Perkins, mgrs.): Louisville, Ky., 6-8, Alton, Ill., 9, Jefferson City, Mo., 10, Sedalia 11.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Fall River, Mass., 10, 11.
GLASER, LULU (Messrs. Shubert, mgrs.): Chicago, Ill., 12-25.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Colorado, Tex., 8, Sherwetsury 10, Conway 11, Greenfield 13-14, Rosendale, Mo., 15, 16, Pilgmore 17, 18.
HALL, DON C. (Don C. Hall, mgr.): Elbom, Ill., 8-11, Janesville, Wis., 12-18.
HIGGINS, DAVID (E. D. Blair, mgr.): Chicago, Ill., 5-11, Cleveland, O., 12-18.
HILLMAN'S IDEAL STOCK (Lacy M. Hayes, mgr.): Colby, Kan., 6-8, Norton 9-11, Kensington 12-18.
HITCHCOCK, RAYMOND (Cohen and Harris, mgrs.): New Orleans, La., 12-18.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Pana, Ill., 8, Salem 9, Mt. Vernon 10, Belleville 11, Quincy 12, Jacksonville 13, Beardstown 14, Lincoln 15.
ITA (Chas. L. Lyne-Fallen, mgr.): Franklin, Ind., 6-11, Shelbyville 13-18.
JESSE JAMES (J. W. Brownlee, mgr.): Mahoney City, Pa., 11, Shenandoah 12-14, Mt. Carmel 15, Shamokon 16, Sunbury 18, Ashland 19.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Tampa, Fla., 8, Lakeland 9, Ocala 10, Gainesville 11, Brunswick, Ga., 14, Cordele 15, Americus 16, Milledgeville 17, Augusta 18.
KATIE-DID (Jos. M. Gaites, mgr.): Chicago, Ill., Feb. 12—indefinite.
LEWIS, DAVE: Chicago, Ill., Feb. 12—indefinite.
LILY, THE (David Belasco, mgr.): Toledo, O., 9, Columbus 10, 11.
McCOY, FERRIS (C. B. Dillingham, mgr.): Detroit, Mich., 12-18.
MAESTRO'S MASTERPIECE (Arthur Hammerstein, mgr.): Worcester, Mass., 6-8, Hartford, Conn., 9-11.
MONTGOMERY AND STONE (Chas. B. Dillingham, mgr.): St. Louis, Mo., 12-25.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Springfield, Ill., 8-9, Peoria 9-11, Chicago, 12-18.
MY CINDERELLA GIRL (No. 1: Delamater and Norris, Inc., mgrs.): New Decatur, Ala., 13, Huntsville 14, Chattanooga, Tenn., 15, Rome, Ga., 16, Atlanta 17, 18.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Guelph, Ont., 13, Stratford 14, St. Thomas 15, Woodstock 16, Hamilton 17, 18.
NIGGER, THE (William A. Brady, mgr.): Salt Lake City, U., 9-11, Ogden 12, 13, Provo 14, Grand Junction, Colo., 15, Leadville 16, Salida 17, Canon City 18.
OLD HOMESTEAD (Frank Thompson, mgr.): Belleville, Ont., 8, Napanee 9, Ottawa 10, 11, Renfrew 13, Kingston 14, Trenton 15, Picton 16, Cobourg 17, Peterboro 18.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): San Francisco, Cal., 5-18.
QUEEN OF THE HIGHWAY (Morrison and Hefferlin, mgrs.): Indianapolis, Ind., 6-8, Danville, Ill., 9, Quincy 10, Alton 11, St. Louis, Mo., 12-18.
QUEEN OF THE MOULIN ROUGE (Samuel B. Morton, mgr.): Spokane, Wash., 8-11.
ROBSON, MAY (L. S. Stro, mgr.): Minneapolis, Minn., 5-11.
ROMANY, THE (No. 2: Rowland and Clifford, mgrs.): Norfolk, Va., 6-11, Pittsburgh, Pa., 13-18.
SINS OF THE FATHER (George H. Brennan, mgr.): Jacksonville, Tex., 8, Tyler 9, Waxahachie 10, Corsicana 11, Sulphur Springs 12, Greenville 14, Clarksville 15, Ft. Worth 16-18.
SPENDTHRIFT (Frederick Thompson, mgr.): Lexington, Ky., 7, 8, Owensboro 9, Henderson 10, Evansville, Ind., 11.
SPOONER, CECIL (Blaney-Spooner Amusement Co., mgrs.): Chicago, Ill., 5-11.
STAHL, ROSE (Henry B. Harris, mgr.): Toronto, Ont., 6-11.
STEWART, MAY (J. E. Cline, mgr.): Cuero, Tex., 8, Seguien 10, Lockhart 11, New Braunfels 12.
SUPERBA (Edwin Warner, mgr.): Richmond, Va., 6-11, Knoxville, Tenn., 13-18.
THING, THE (Eastern): C. A. Sullivan, mgr.): Jamestown, N. Y., 11, Erie, Pa., 12, Ashtabula, O., 13, Oil City, Pa., 14, Meadville 15, Sharon 16, Youngstown, O., 17, Steubenville 18.
THREE TWINS (Joseph M. Gaites, mgr.): Indianapolis, Ind., 7, 8, Detroit, Mich., 9-11.
THREE TWINS (Joseph M. Gaites, mgr.): Portland, Ore., 9-11.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Dayton, O., 12-15, Indianapolis, Ind., 16-18.
TRAVELING SALESMAN (Co. B.: Henry B. Harris, mgr.): Ft. Collins, Colo., 8, Longmont 9, Boulder 10, Colorado Springs 11.
TWO AMERICANS ABROAD (Eastern: L. L. Harris, mgr.): Mt. Sterling, O., 8, Crookesville 9, Lorap 10, Murry City 11.
UNCLE TOM'S CABIN (Al. Martin's: Wm. Kibble, mgr.): Philadelphia, Pa., 13-18.
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UP AND DOWN BROADWAY (Messrs. Shubert, mgrs.): Albany, N. Y., 9-11.
VIRGINIAN, THE (Kirke La Shelle Co., mgrs.): Colorado Springs, Colo., 9, Greeley 10, Boulder 11, Denver 12-18.
VON POSSART, ERNST: Boston, Mass., 9, Brooklyn, N. Y., 13-18.
WARBURTON STOCK (Jack Warburton, mgr.): Battle Creek, Mich.—indefinite.
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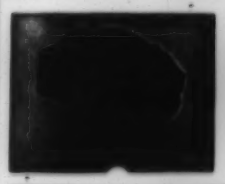

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